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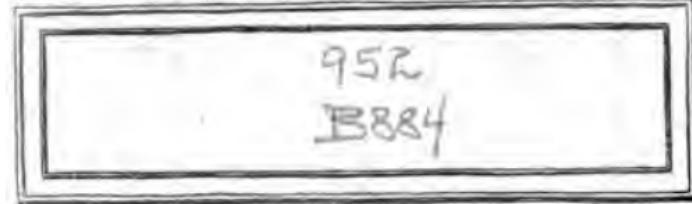
# Toys of the Road

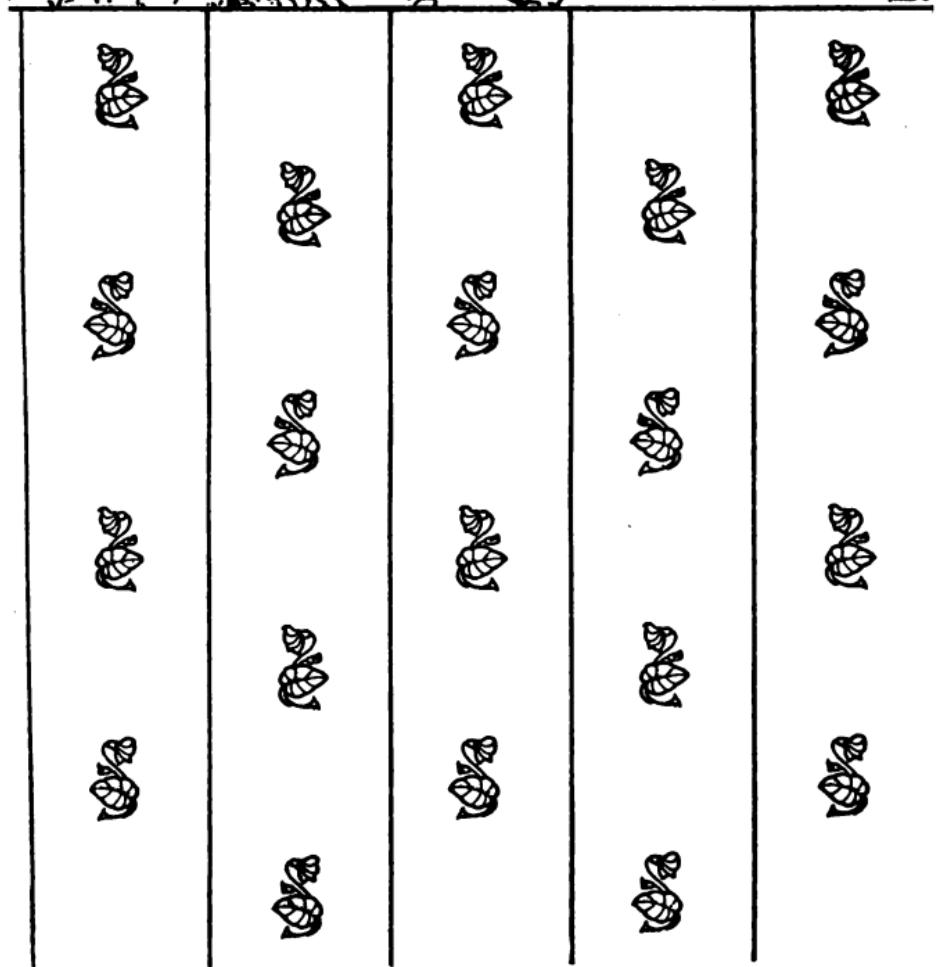
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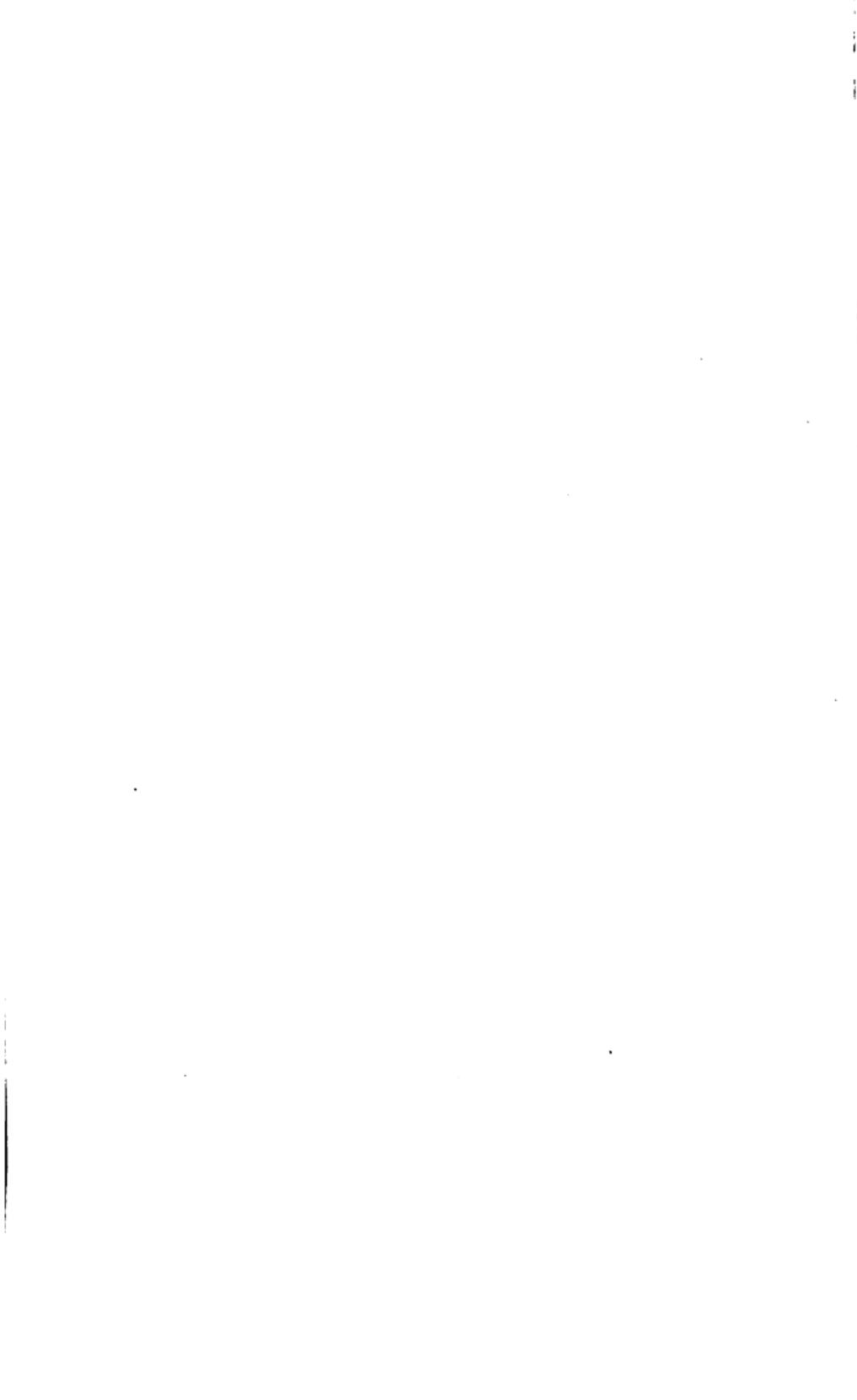


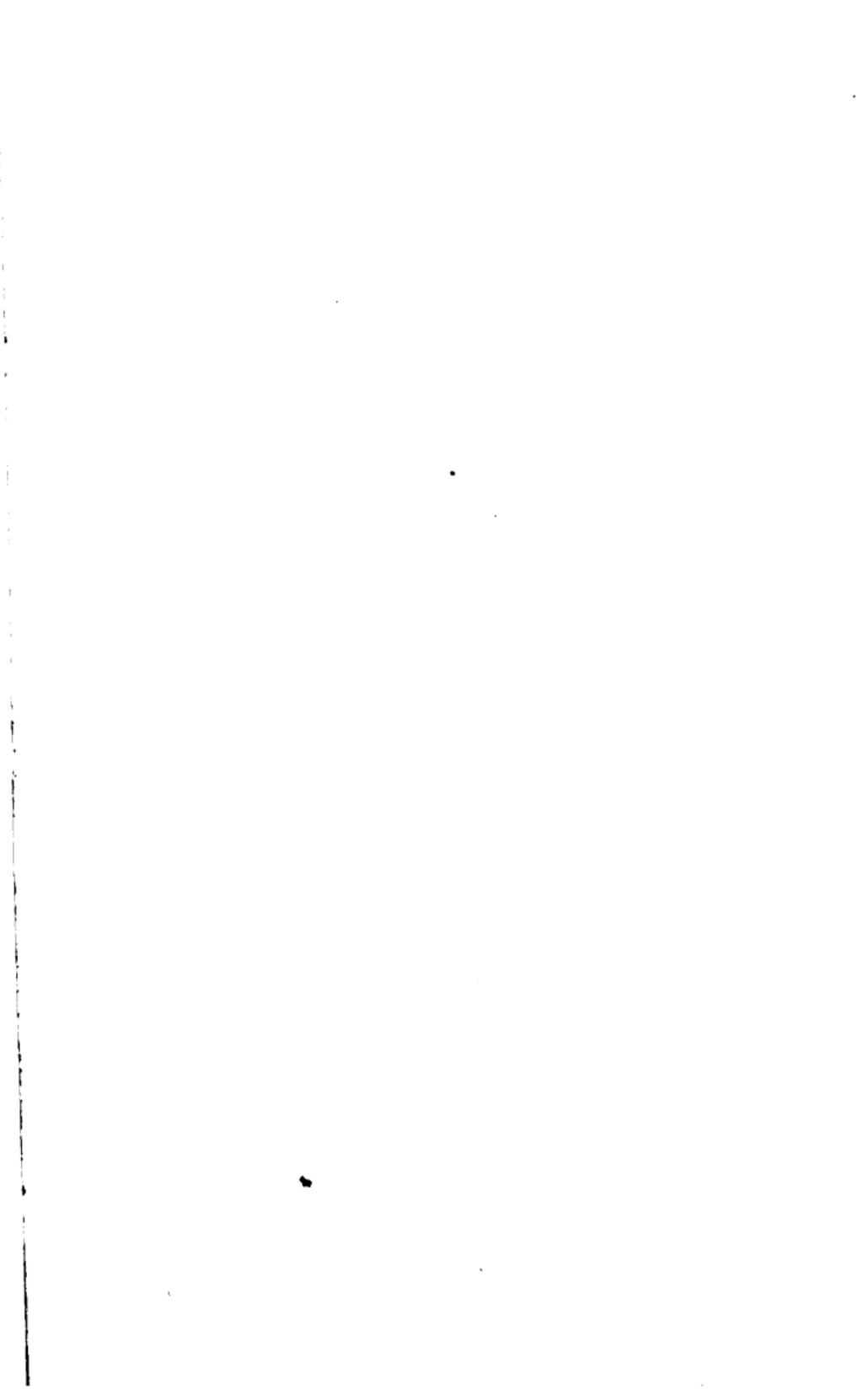
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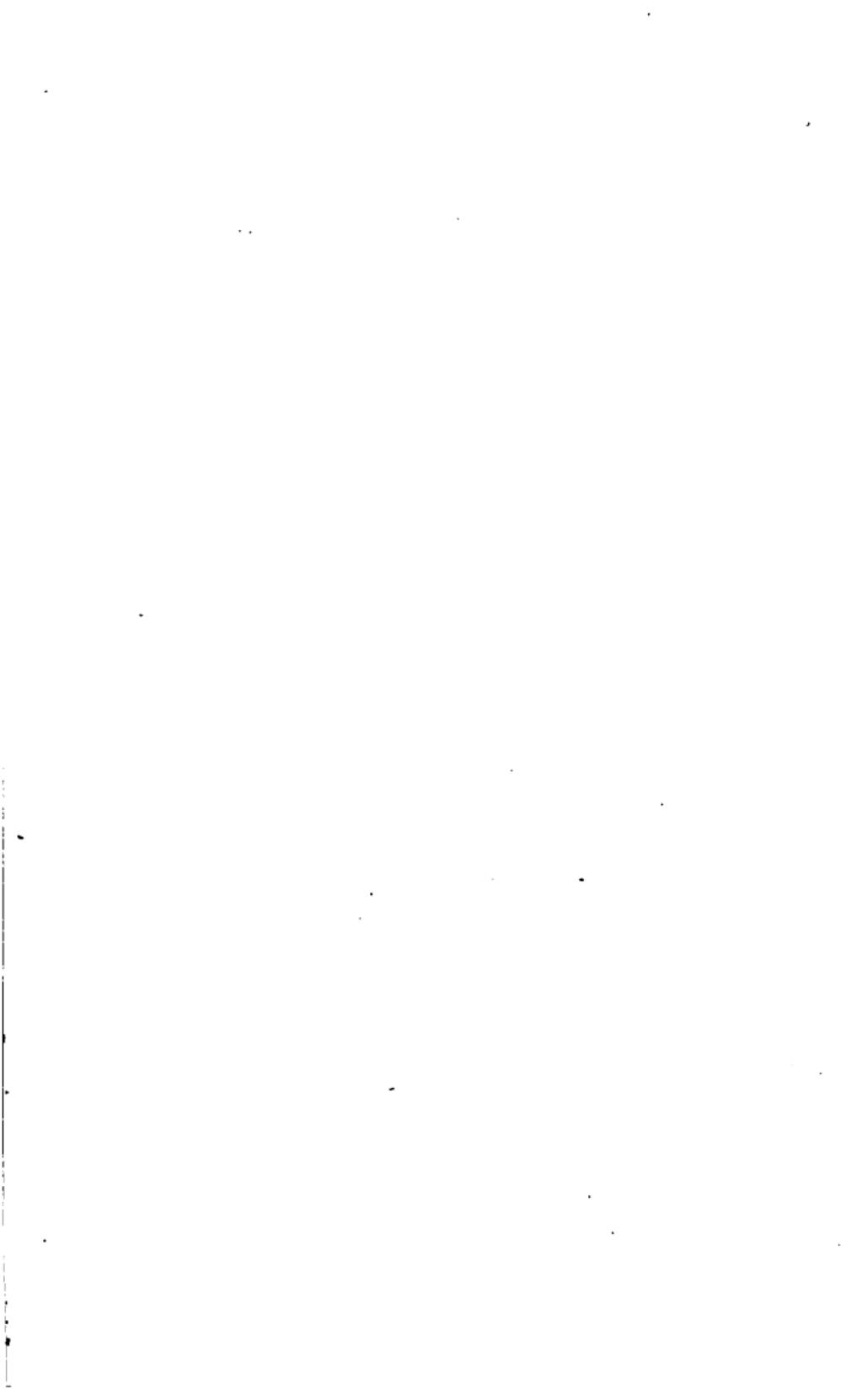


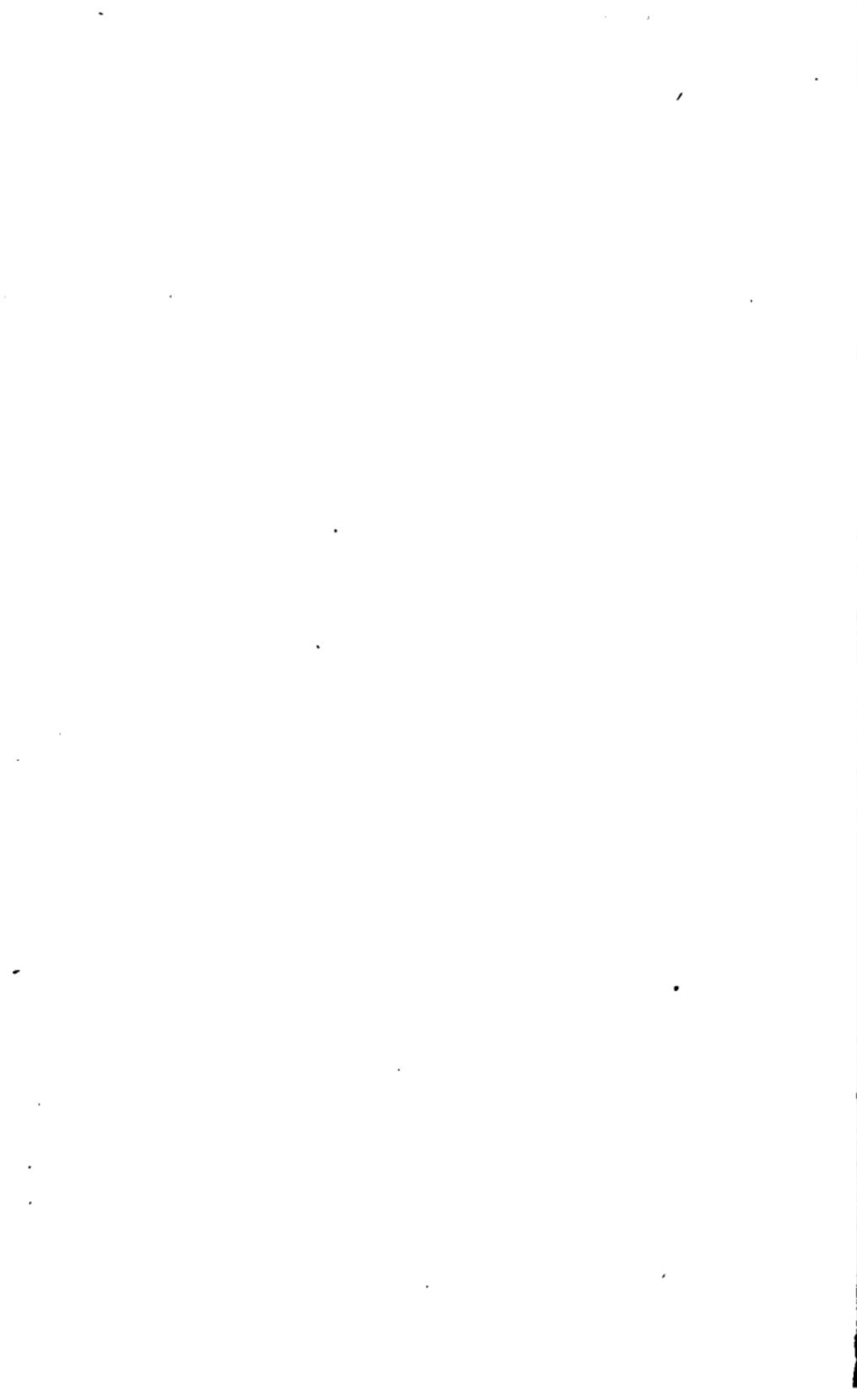












## **JOYS OF THE ROAD**

*Afoot and light-hearted I take to the open road,  
Healthy, free, the world before me,  
The long brown path before me leading wherever I  
choose.*

*Henceforth I ask not good-fortune, I myself am good-  
fortune,  
Henceforth I whimper no more, postpone no more, need  
nothing,  
Done with indoor complaints, libraries, querulous criti-  
cisms,  
Strong and content I travel the open road.*

WALT WHITMAN

Joys of the Road  
A LITTLE ANTHOLOGY  
IN PRAISE OF  
WALKING

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COMPILED  
BY  
W. R. B.

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**The Merrymount Press, Boston**

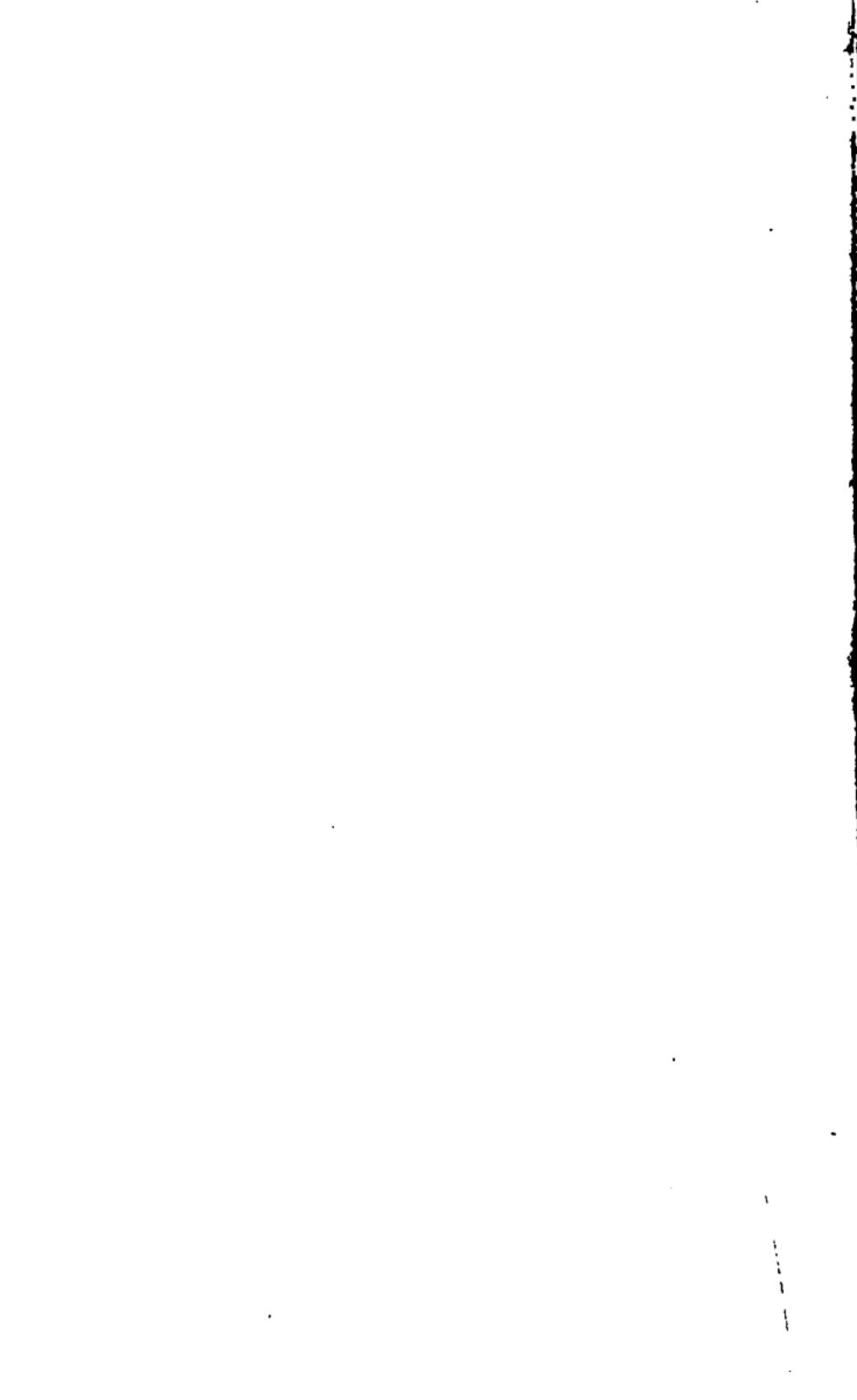
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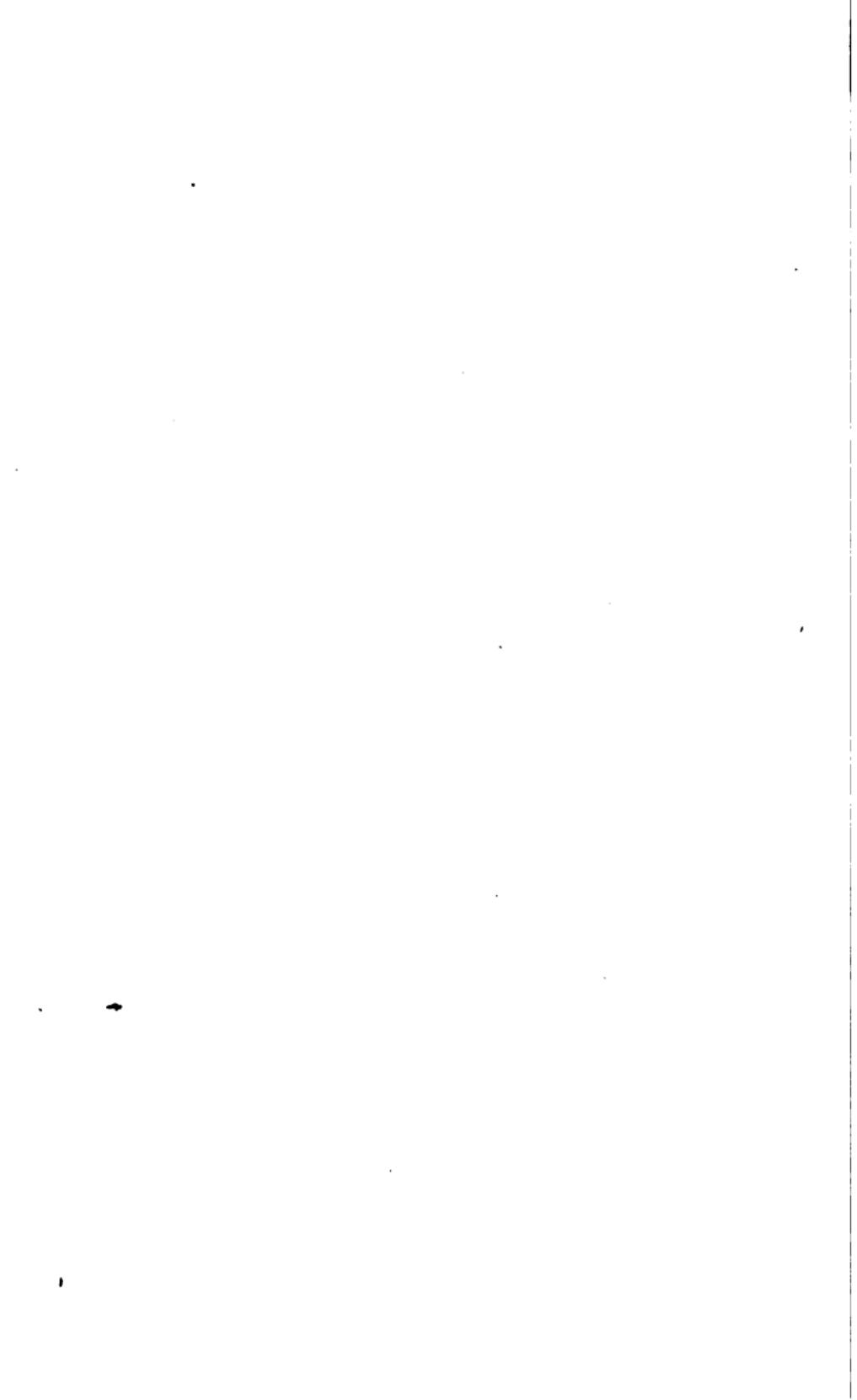
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## THE JOYS OF THE ROAD

BLISS CARMAN

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*Now the joys of the road are chiefly these :  
A crimson touch on the hard-wood trees ;*

*A vagrant's morning wide and blue,  
In early fall, when the wind walks, too ;*

*A shadowy highway cool and brown,  
Alluring up and enticing down*

*From rippled water to dappled swamp,  
From purple glory to scarlet pomp ;*

*The outward eye, the quiet will,  
And the striding heart from hill to hill ;*

*The tempter apple over the fence ;  
The cobweb bloom on the yellow quince ;*

*The palish asters along the wood, —  
A lyric touch of the solitude ;*

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TO VIVI  
A ~~MEMORIAL~~

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BLISS CARMAN

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*An open hand, an easy shoe,  
And a hope to make the day go through,—*

*Another to sleep with, and a third  
To wake me up at the voice of a bird;*

*The resonant far-listening morn,  
And the hoarse whisper of the corn;*

*The crickets mourning their comrades  
lost,  
In the night's retreat from the gathering  
frost;*

*(Or is it their slogan, plaintive and shrill,  
As they beat on their corselets, valiant  
still?)*

*A hunger fit for the kings of the sea,  
And a loaf of bread for Dickon and me;*

*A thirst like that of the Thirsty Sword,  
And a jug of cider on the board;*

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BLISS CARMAN

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*An idle noon, a bubbling spring,  
The sea in the pine-tops murmuring;*

*A scrap of gossip at the ferry;  
A comrade neither glum nor merry,*

*Asking nothing, revealing naught,  
But minting his words from a fund of  
thought,*

*A keeper of silence eloquent,  
Needy, yet royally well content,*

*Of the mettled breed, yet abhorring strife,  
And full of the mellow juice of life,*

*A taster of wine, with an eye for a maid,  
Never too bold, and never afraid,*

*Never heart-whole, never heart-sick,  
(These are the things I worship in Dick)*

*No fidget and no reformer, just  
A calm observer of ought and must,*

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BLISS CARMAN

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*A lover of books, but a reader of man,  
No cynic and no charlatan,*

*Who never defers and never demands,  
But, smiling, takes the world in his  
hands,—*

*Seeing it good as when God first saw  
And gave it the weight of His will for law.*

*And O the joy that is never won,  
But follows and follows the journeying  
sun,*

*By marsh and tide, by meadow and  
stream,  
A will-o'-the-wind, a light-o'-dream,*

*Delusion afar, delight anear,  
From morrow to morrow, from year to  
year,*

*A jack-o'-lantern, a fairy fire,  
A dare, a bliss, and a desire!*

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BLISS CARMAN

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*The racy smell of the forest loam,  
When the stealthy, sad-heart leaves go  
home;*

*(O leaves, O leaves, I am one with you,  
Of the mould and the sun and the wind  
and the dew!)*

*The broad gold wake of the afternoon;  
The silent fleck of the cold new moon;*

*The sound of the hollow sea's release  
From stormy tumult to starry peace;*

*With only another league to wend;  
And two brown arms at the journey's  
end!*

*These are the joys of the open road—  
For him who travels without a load.*

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## ON GOING A JOURNEY

WILLIAM HAZLITT

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ONE of the pleasantest things in the world is going a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. I am then never less alone than when alone.

*The fields his study, nature was his book.*

I cannot see the wit of walking and talking at the same time. When I am in the country, I wish to vegetate like the country. I am not for criticising hedgerows and black cattle. I go out of town in order to forget the town and all that is in it. There are those who for this purpose go to watering-places, and carry the metropolis with them. I like more elbow-room, and fewer encumbrances. I like solitude, when I give myself up to it, for the sake of solitude; nor do I ask for

*a friend in my retreat,  
Whom I may whisper solitude is sweet.*

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## WILLIAM HAZLITT

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The soul of a journey is liberty, perfect liberty, to think, feel, do just as one pleases. We go a journey chiefly to be free of all impediments and of all inconveniences; to leave ourselves behind, much more to get rid of others. It is because I want a little breathing-space to muse on indifferent matters, where Contemplation

*May plume her feathers and let grow her wings,  
That in the various bustle of resort  
Were all too ruffled, and sometimes impair'd,*

that I absent myself from the town for a while, without feeling at a loss the moment I am left by myself. Instead of a friend in a post-chaise or in a Tilbury, to exchange good things with, and vary the same stale topics over again, for once let me have a truce with impertinence. Give me the clear blue sky over my head, and the green turf beneath my feet, a winding road before me, and a three hours' march to dinner—and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy. From the point of yon-

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## WILLIAM HAZLITT

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der rolling cloud I plunge into my past being, and revel there, as the sun-burnt Indian plunges headlong into the wave that wafts him to his native shore. Then long-forgotten things, like “*sunken wrack and sunless treasures*,” burst upon my eager sight, and I begin to feel, think, and be myself again. Instead of an awkward silence, broken by attempts at wit or dull common-places, mine is that undisturbed silence of the heart which alone is perfect eloquence. No one likes puns, alliterations, antitheses, argument, and analysis better than I do; but I sometimes had rather be without them. “*Leave, oh, leave me to my repose!*” I have just now other business in hand, which would seem idle to you, but is with me “*very stuff of the conscience.*” Is not this wild rose sweet without a comment? Does not this daisy leap to my heart set in its coat of emerald? Yet if I were to explain to you the circumstance that has so endeared it to me, you would only smile. Had I not better then ~~keep~~ it to myself, and let it serve me to brood over, from here to yonder craggy point, and from

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## WILLIAM HAZLITT

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thence onward to the far-distant horizon? I should be but bad company all that way, and therefore prefer being alone. I have heard it said that you may, when the moody fit comes on, walk or ride on by yourself, and indulge your reveries. But this looks like a breach of manners, a neglect of others, and you are thinking all the time that you ought to rejoin your party. "Out upon such half-faced fellowship," say I. I like to be either entirely to myself, or entirely at the disposal of others; to talk or be silent, to walk or sit still, to be sociable or solitary. I was pleased with an observation of Mr. Cobbett's, that "he thought it a bad French custom to drink our wine with our meals, and that an Englishman ought to do only one thing at a time." So I cannot talk and think, or indulge in melancholy musing and lively conversation by fits and starts. "Let me have a companion of my way," says Sterne, "were it but to remark how the shadows lengthen as the sun declines." It is beautifully said; but, in my opinion, this continual comparing of notes interferes with

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## WILLIAM HAZLITT

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the involuntary impression of things upon the mind, and hurts the sentiment. If you only hint what you feel in a kind of dumb show, it is insipid; if you have to explain it, it is making a toil of a pleasure. You cannot read the book of nature without being perpetually put to the trouble of translating it for the benefit of others. I am for the synthetical method on a journey, in preference to the analytical. I am content to lay in a stock of ideas then, and to examine and anatomise them afterwards. I want to see my vague notions float like the down of the thistle before the breeze, and not to have them entangled in the briars and thorns of controversy. For once, I like to have it all my own way; and this is impossible unless you are alone, or in such company as I do not covet. I have no objection to argue a point with any one for twenty miles of measured road, but not for pleasure. If you remark the scent of a bean-field crossing the road, perhaps your fellow-traveller has no smell. If you point to a distant object, perhaps he is short-sighted, and has to take out

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## WILLIAM HAZLITT

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his glass to look at it. There is a feeling in the air, a tone in the colour of a cloud, which hits your fancy, but the effect of which you are unable to account for. There is then no sympathy, but an uneasy craving after it, and a dissatisfaction which pursues you on the way, and in the end probably produces ill-humour. Now I never quarrel with myself, and take all my own conclusions for granted till I find it necessary to defend them against objections. It is not merely that you may not be of accord on the objects and circumstances that present themselves before you—these may recall a number of objects, and lead to associations too delicate and refined to be possibly communicated to others. Yet these I love to cherish, and sometimes still fondly clutch them, when I can escape from the throng to do so. To give way to our feelings before company seems extravagance or affectation; and, on the other hand, to have to unravel this mystery of our being at every turn, and to make others take an equal interest in it (otherwise the end is not answered), is a task to which

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## WILLIAM HAZLITT

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few are competent. We must “give it an understanding, but no tongue.” My old friend Coleridge, however, could do both. He could go on in the most delightful explanatory way over hill and dale, a summer’s day, and convert a landscape into a didactic poem or a Pindaric ode. “He talked far above singing.” If I could so clothe my ideas in sounding and flowing words, I might perhaps wish to have some one with me to admire the swelling theme; or I could be more content, were it possible for me still to hear his echoing voice in the woods of All-Foxden.\* They had “that fine madness in them which our first poets had”; and if they could have been caught by some rare instrument, would have breathed such strains as the following:

*Here be woods as green  
As any, air likewise as fresh and sweet  
As when smooth Zephyrus plays on the fleet  
Face of the curled stream, with flow’rs as many  
As the young spring gives, and as choice as any;  
Here be all new delights, cool streams and wells,*

\* Near Nether-Stowey, Somersetshire, where the author of this Essay visited Coleridge in 1798. He was there again in 1803.

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## WILLIAM HAZLITT

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*Arbours o'ergrown with woodbine, caves and dells;  
Choose where thou wilt, while I sit by and sing,  
Or gather rushes to make many a ring  
For thy long fingers; tell thee tales of love,  
How the pale Phœbe, hunting in a grove,  
First saw the boy Endymion, from whose eyes  
She took eternal fire that never dies;  
How she convey'd him softly in a sleep,  
His temples bound with poppy, to the steep  
Head of old Latmos, where she stoops each night,  
Gilding the mountain with her brother's light,  
To kiss her sweetest.\**

Had I words and images at command like these, I would attempt to wake the thoughts that lie slumbering on golden ridges in the evening clouds: but at the sight of nature my fancy, poor as it is, droops and closes up its leaves, like flowers at sunset. I can make nothing out on the spot: I must have time to collect myself.

In general, a good thing spoils out-of-door prospects: it should be reserved for Table-talk. Lamb is for this reason, I take it, the worst company in the world out of doors; because he is the best within. I grant

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\* Fletcher's *Faithful Shepherdess*, i. 3 (Dyce's *Beaumont and Fletcher*, ii. 38, 39).

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## WILLIAM HAZLITT

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there is one subject on which it is pleasant to talk on a journey, and that is, what one shall have for supper when we get to our inn at night. The open air improves this sort of conversation or friendly altercation, by setting a keener edge on appetite. Every mile of the road heightens the flavour of the viands we expect at the end of it. How fine it is to enter some old town, walled and turreted, just at the approach of nightfall, or to come to some straggling village, with the lights streaming through the surrounding gloom; and then, after inquiring for the best entertainment that the place affords, to "take one's ease at one's inn"! These eventful moments in our lives' history are too precious, too full of solid, heartfelt happiness to be frittered and dribbled away in imperfect sympathy. I would have them all to myself, and drain them to the last drop: they will do to talk of or to write about afterwards. What a delicate speculation it is, after drinking whole goblets of tea—

*The cups that cheer, but not inebriate—*

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## WILLIAM HAZLITT

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and letting the fumes ascend into the brain, to sit considering what we shall have for supper—eggs and a rasher, a rabbit smothered in onions, or an excellent veal cutlet! Sancho in such a situation once fixed upon cow-heel; and his choice, though he could not help it, is not to be disparaged. Then, in the intervals of pictured scenery and Shandean contemplation, to catch the preparation and the stir in the kitchen [getting ready for the gentleman in the parlour]. *Procul, O procul este profani!* These hours are sacred to silence and to musing, to be treasured up in the memory, and to feed the source of smiling thoughts hereafter. I would not waste them in idle talk; or if I must have the integrity of fancy broken in upon, I would rather it were by a stranger than a friend. A stranger takes his hue and character from the time and place; he is a part of the furniture and costume of an inn. If he is a Quaker, or from the West Riding of Yorkshire, so much the better. I do not even try to sympathise with him, and he breaks no squares. [How I love to see the

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## WILLIAM HAZLITT

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camps of the gypsies, and to sigh my soul into that sort of life. If I express this feeling to another, he may qualify and spoil it with some objection.] I associate nothing with my travelling companion but present objects and passing events. In his ignorance of me and my affairs, I in a manner forget myself. But a friend reminds one of other things, rips up old grievances, and destroys the abstraction of the scene. He comes in ungraciously between us and our imaginary character. Something is dropped in the course of conversation that gives a hint of your profession and pursuits; or from having some one with you that knows the less sublime portions of your history, it ~~seems~~ that other people do. You are no longer a citizen of the world; but your "unhoused free condition is put into circumscription and confine." The *incognito* of an inn is one of its striking privileges—"lord of one's self, unumber'd with a name." Oh! it is great to shake off the trammels of the world and of public opinion—to lose our importunate, tormenting, everlasting personal identity in

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## WILLIAM HAZLITT

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the elements of nature, and become the creature of the moment, clear of all ties—to hold to the universe only by a dish of sweet-breads, and to owe nothing but the score of the evening—and no longer seeking for applause and meeting with contempt, to be known by no other title than *the Gentleman in the parlour!* One may take one's choice of all characters in this romantic state of uncertainty as to one's real pretensions, and become indefinitely respectable and negatively right worshipful. We baffle prejudice and disappoint conjecture; and from being so to others, begin to be objects of curiosity and wonder even to ourselves. We are no more those hackneyed common-places that we appear in the world; an inn restores us to the level of nature, and quits scores with society! I have certainly spent some enviable hours at inns—sometimes when I have been left entirely to myself, and have tried to solve some metaphysical problem, as once at Witham Common, where I found out the proof that likeness is not a case of the association of ideas—at other times, when

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## WILLIAM HAZLITT

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there have been pictures in the room, as at St. Neot's (I think it was), where I first met with Gribelin's engravings of the Cartoons, into which I entered at once, and at a little inn on the borders of Wales, where there happened to be hanging some of Westall's drawings, which I compared triumphantly (for a theory that I had, not for the admired artist) with the figure of a girl who had ferried me over the Severn, standing up in the boat between me and the twilight—at other times I might mention luxuriating in books, with a peculiar interest in this way, as I remember sitting up half the night to read *Paul and Virginia*, which I picked up at an inn at Bridgewater, after being drenched in the rain all day; and at the same place I got through two volumes of Madame d'Arblay's *Camilla*. It was on the 10th of April 1798 that I sat down to a volume of the *New Eloise*, at the inn at Llangollen, over a bottle of sherry and a cold chicken. The letter I chose was that in which St. Preux describes his feelings as he first caught a glimpse from the heights of the Jura of the

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## WILLIAM HAZLITT

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Pays de Vaud, which I had brought with me as a *bon bouche* to crown the evening with. It was my birthday, and I had for the first time come from a place in the neighbourhood to visit this delightful spot. The road to Llangollen turns off between Chirk and Wrexham; and on passing a certain point you come all at once upon the valley, which opens like an amphitheatre, broad, barren hills rising in majestic state on either side, with "green upland swells that echo to the bleat of flocks" below, and the river Dee babbling over its stony bed in the midst of them. The valley at this time "glittered green with sunny showers," and a budding ash-tree dipped its tender branches in the chiding stream. How proud, how glad I was to walk along the high road that overlooks the delicious prospect, repeating the lines which I have just quoted from Mr. Coleridge's poems! But besides the prospect which opened beneath my feet, another also opened to my inward sight, a heavenly vision, on which were written, in letters large as Hope could make them, these four words, LIBERTY,

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## WILLIAM HAZLITT

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GENIUS, LOVE, VIRTUE; which have since faded into the light of common day, or mock my idle gaze.

*The beautiful is vanished, and returns not.*

Still I would return some time or other to this enchanted spot; but I would return to it alone. What other self could I find to share that influx of thoughts, of regret, and delight, the fragments of which I could hardly conjure up to myself, so much have they been broken and defaced! I could stand on some tall rock, and overlook the precipice of years that separates me from what I then was. I was at that time going shortly to visit the poet whom I have above named. Where is he now? Not only I myself have changed; the world, which was then new to me, has become old and incorrigible. Yet will I turn to thee in thought, O sylvan Dee, in joy, in youth and gladness as thou then wert; and thou shalt always be to me the river of Paradise, where I will drink of the waters of life freely!

There is hardly anything that shows the

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## WILLIAM HAZLITT

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short-sightedness or capriciousness of the imagination more than travelling does. With change of place we change our ideas; nay, our opinions and feelings. We can by an effort indeed transport ourselves to old and long-forgotten scenes, and then the picture of the mind revives again; but we forget those that we have just left. It seems that we can think but of one place at a time. The canvas of the fancy is but of a certain extent, and if we paint one set of objects upon it, they immediately efface every other. We cannot enlarge our conceptions, we only shift our point of view. The landscape bares its bosom to the enraptured eye, we take our fill of it, and seem as if we could form no other image of beauty or grandeur. We pass on, and think no more of it: the horizon that shuts it from our sight also blots it from our memory like a dream. In travelling through a wild barren country I can form no idea of a woody and cultivated one. It appears to me that all the world must be barren, like what I see of it. In the country we forget the town, and in town we despise the coun-

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## WILLIAM HAZLITT

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try. "Beyond Hyde Park," says Sir Fopling Flutter, "all is a desert." All that part of the map that we do not see before us is a blank. The world in our conceit of it is not much bigger than a nutshell. It is not one prospect expanded into another, county joined to county, kingdom to kingdom, lands to seas, making an image voluminous and vast;—the mind can form no larger idea of space than the eye can take in at a single glance. The rest is a name written in a map, a calculation of arithmetic. For instance, what is the true signification of that immense mass of territory and population known by the name of China to us? An inch of pasteboard on a wooden globe, of no more account than a China orange! Things near us are seen of the size of life: things at a distance are diminished to the size of the understanding. We measure the universe by ourselves, and even comprehend the texture of our own being only piecemeal. In this way, however, we remember an infinity of things and places. The mind is like a mechanical instrument that plays a great variety of tunes, but it must

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## WILLIAM HAZLITT

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play them in succession. One idea recalls another, but it at the same time excludes all others. In trying to renew old recollections, we cannot as it were unfold the whole web of our existence; we must pick out the single threads. So in coming to a place where we have formerly lived, and with which we have intimate associations, every one must have found that the feeling grows more vivid the nearer we approach the spot, from the mere anticipation of the actual impression: we remember circumstances, feelings, persons, faces, names, that we had not thought of for years; but for the time all the rest of the world is forgotten!—To return to the question I have quitted above.

I have no objection to go to see ruins, aqueducts, pictures, in company with a friend or a party, but rather the contrary, for the former reason reversed. They are intelligible matters, and will bear talking about. The sentiment here is not tacit, but communicable and overt. Salisbury Plain is barren of criticism, but Stonehenge will bear a discussion antiquarian, picturesque, and phi-

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## WILLIAM HAZLITT

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losophical. In setting out on a party of pleasure, the first consideration always is where we shall go to: in taking a solitary ramble, the question is what we shall meet with by the way. "The mind is its own place"; nor are we anxious to arrive at the end of our journey. I can myself do the honours indifferently well to works of art and curiosity. I once took a party to Oxford with no mean *éclat*—showed them that seat of the Muses at a distance,

*With glistening spires and pinnacles adorn'd—*

descanted on the learned air that breathes from the grassy quadrangles and stone walls of halls and colleges—was at home in the Bodleian; and at Blenheim quite superseded the powdered Cicerone that attended us, and that pointed in vain with his wand to common-place beauties in matchless pictures. As another exception to the above reasoning, I should not feel confident in venturing on a journey in a foreign country without a companion. I should want at intervals to hear the sound of my own language. There is

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## WILLIAM HAZLITT

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an involuntary antipathy in the mind of an Englishman to foreign manners and notions that requires the assistance of social sympathy to carry it off. As the distance from home increases, this relief, which was at first a luxury, becomes a passion and an appetite. A person would almost feel stifled to find himself in the deserts of Arabia without friends and countrymen: there must be allowed to be something in the view of Athens or old Rome that claims the utterance of speech; and I own that the Pyramids are too mighty for any single contemplation. In such situations, so opposite to all one's ordinary train of ideas, one seems a species by one's-self, a limb torn off from society, unless one can meet with instant fellowship and support. Yet I did not feel this want or craving very pressing once, when I first set my foot on the laughing shores of France. Calais was peopled with novelty and delight. The confused, busy murmur of the place was like oil and wine poured into my ears; nor did the mariners' hymn, which was sung from the top of an

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## WILLIAM HAZLITT

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old crazy vessel in the harbour, as the sun went down, send an alien sound into my soul. I only breathed the air of general humanity. I walked over "the vine-covered hills and gay regions of France," erect and satisfied; for the image of man was not cast down and chained to the foot of arbitrary thrones: I was at no loss for language, for that of all the great schools of painting was open to me. The whole is vanished like a shade. Pictures, heroes, glory, freedom, all are fled: nothing remains but the Bourbons and the French people!—There is undoubtedly a sensation in travelling into foreign parts that is to be had nowhere else; but it is more pleasing at the time than lasting. It is too remote from our habitual associations to be a common topic of discourse or reference, and, like a dream or another state of existence, does not piece into our daily modes of life. It is an animated but a momentary hallucination. It demands an effort to exchange our actual for our ideal identity; and to feel the pulse of our old transports revive very keenly, we must "jump" all our

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## WILLIAM HAZLITT

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present comforts and connections. Our romantic and itinerant character is not to be domesticated. Dr. Johnson remarked how little foreign travel added to the facilities of conversation in those who had been abroad. In fact, the time we have spent there is both delightful and in one sense instructive; but it appears to be cut out of our substantial, downright existence, and never to join kindly on to it. We are not the same, but another, and perhaps more enviable individual, all the time we are out of our own country. We are lost to ourselves, as well as our friends. So the poet somewhat quaintly sings:

*Out of my country and myself I go.*

Those who wish to forget painful thoughts, do well to absent themselves for a while from the ties and objects that recall them; but we can be said only to fulfil our destiny in the place that gave us birth. I should on this account like well enough to spend the whole of my life in travelling abroad, if I could anywhere borrow another life to spend afterwards at home!

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## THE VAGABOND

ROBERT LOUIS STEVENSON

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*Give to me the life I love,  
Let the lave go by me,  
Give the jolly heaven above  
And the byway nigh me.  
Bed in the bush with stars to see,  
Bread I dip in the river—  
There's the life for a man like me,  
There's the life for ever.*

*Let the blow fall soon or late,  
Let what will be o'er me;  
Give the face of earth around  
And the road before me.  
Wealth I seek not, hope nor love,  
Nor a friend to know me;  
All I seek, the heaven above  
And the road below me.*

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ROBERT LOUIS STEVENSON

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*Or let autumn fall on me  
Where afield I linger,  
Silencing the bird on tree,  
Biting the blue finger.  
White as meal the frosty field—  
Warm the fireside haven—  
Not to autumn will I yield,  
Not to winter even!*

*Let the blow fall soon or late,  
Let what will be o'er me;  
Give the face of earth around,  
And the road before me.  
Wealth I ask not, hope nor love,  
Nor a friend to know me;  
All I ask, the heaven above  
And the road below me.*

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## WALKING TOURS

ROBERT LOUIS STEVENSON

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**I**T must not be imagined that a walking tour, as some would have us fancy, is merely a better or worse way of seeing the country. There are many ways of seeing landscape quite as good; and none more vivid, in spite of canting dilettantes, than from a railway train. But landscape on a walking tour is quite accessory. He who is indeed of the brotherhood does not voyage in quest of the picturesque, but of certain jolly humours—of the hope and spirit with which the march begins at morning, and the peace and spiritual repletion of the evening's rest. He cannot tell whether he puts his knapsack on, or takes it off, with more delight. The excitement of the departure puts him in key for that of the arrival. Whatever he does is not only a reward in itself, but will be further rewarded in the sequel; and so pleasure leads on to pleasure in an endless chain. It is this that so few can understand; they will either be always lounging or always

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## ROBERT LOUIS STEVENSON

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at five miles an hour; they do not play off the one against the other, prepare all day for the evening, and all evening for the next day. And, above all, it is here that your over-walker fails of comprehension. His heart rises against those who drink their curaçoa in liqueur glasses, when he himself can swill it in a brown john. He will not believe that the flavour is more delicate in the smaller dose. He will not believe that to walk this unconscionable distance is merely to stupefy and brutalise himself, and come to his inn, at night, with a sort of frost on his five wits, and a starless night of darkness in his spirit. Not for him the mild luminous evening of the temperate walker! He has nothing left of man but a physical need for bedtime and a double nightcap; and even his pipe, if he be a smoker, will be savourless and disenchanted. It is the fate of such an one to take twice as much trouble as is needed to obtain happiness, and miss the happiness in the end; he is the man of the proverb, in short, who goes farther and fares worse.

Now, to be properly enjoyed, a walking

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## ROBERT LOUIS STEVENSON

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tour should be gone upon alone. If you go in a company, or even in pairs, it is no longer a walking tour in anything but name; it is something else, and more in the nature of a picnic. A walking tour should be gone upon alone, because freedom is of the essence; because you should be able to stop and go on, and follow this way or that, as the freak takes you; and because you must have your own pace, and neither trot alongside a champion walker, nor mince in time with a girl. And then you must be open to all impressions, and let your thoughts take colour from what you see. You should be as a pipe for any wind to play upon. "I cannot see the wit," says Hazlitt, "of walking and talking at the same time. When I am in the country I wish to vegetate like the country," which is the gist of all that can be said upon the matter. There should be no cackle of voices at your elbow, to jar on the meditative silence of the morning. And so long as a man is reasoning he cannot surrender himself to that fine intoxication that comes of much motion in the open air, that begins in a sort

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## ROBERT LOUIS STEVENSON

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of a dazzle and sluggishness of the brain, and ends in a peace that passes comprehension.

During the first day or so of any tour there are moments of bitterness, when the traveller feels more than coldly towards his knapsack, when he is half in a mind to throw it bodily over the hedge, and, like Christian on a similar occasion, "give three leaps and go on singing." And yet it soon acquires a property of easiness. It becomes magnetic; the spirit of the journey enters into it. And no sooner have you passed the straps over your shoulder than the lees of sleep are cleared from you, you pull yourself together with a shake, and fall at once into your stride. And surely, of all possible moods, this, in which a man takes the road, is the best. Of course, if he *will* keep thinking of his anxieties, if he *will* open the merchant Abudah's chest and walk arm-in-arm with the hag—why, wherever he is, and whether he walk fast or slow, the chances are that he will not be happy. And so much the more shame to himself! There are perhaps thirty men setting forth at that same hour, and I would lay a

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## ROBERT LOUIS STEVENSON

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large wager there is not another dull face among the thirty. It would be a fine thing to follow, in a coat of darkness, one after another of these wayfarers, some summer morning, for the first few miles upon the road. This one, who walks fast, with a keen look in his eyes, is all concentrated in his own mind; he is up at his loom, weaving and weaving, to set the landscape to words. This one peers about, as he goes, among the grasses; he waits by the canal to watch the dragon-flies; he leans on the gate of the pasture, and cannot look enough upon the complacent kine. And here comes another, talking, laughing, and gesticulating to himself. His face changes from time to time, as indignation flashes from his eyes or anger clouds his forehead. He is composing articles, delivering orations, and conducting the most impassioned interviews, by the way. A little farther on, and it is as like as not he will begin to sing. And well for him, supposing him to be no great master in that art, if he stumble across no stolid peasant at a corner; for on such an occasion, I scarcely know which

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## ROBERT LOUIS STEVENSON

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is the more troubled, or whether it is worse to suffer the confusion of your troubadour or the unfeigned alarm of your clown. A sedentary population, accustomed, besides, to the strange mechanical bearing of the common tramp, can in no wise explain to itself the gaiety of these passers-by. I knew one man who was arrested as a runaway lunatic, because, although a full-grown person with a red beard, he skipped as he went like a child. And you would be astonished if I were to tell you all the grave and learned heads who have confessed to me that, when on walking tours, they sang—and sang very ill—and had a pair of red ears when, as described above, the inauspicious peasant plumped into their arms from round a corner. And here, lest you should think I am exaggerating, is Hazlitt's own confession, from his essay "On Going a Journey," which is so good that there should be a tax levied on all who have not read it:—

“Give me the clear blue sky over my head,” says he, “and the green turf beneath my feet, a winding road before me, and a

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## ROBERT LOUIS STEVENSON

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three hours' march to dinner—and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy."

Bravo! After that adventure of my friend with the policeman, you would not have cared, would you, to publish that in the first person? But we have no bravery nowadays, and, even in books, must all pretend to be as dull and foolish as our neighbours. It was not so with Hazlitt. And notice how learned he is (as, indeed, throughout the essay) in the theory of walking tours. He is none of your athletic men in purple stockings, who walk their fifty miles a day: three hours' march is his ideal. And then he must have a winding road, the epicure!

Yet there is one thing I object to in these words of his, one thing in the great master's practice that seems to me not wholly wise. I do not approve of that leaping and running. Both of these hurry the respiration; they both shake up the brain out of its glorious open-air confusion; and they both break the pace. Uneven walking is not so agree-

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## ROBERT LOUIS STEVENSON

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able to the body, and it distracts and irritates the mind. Whereas, when once you have fallen into an equable stride, it requires no conscious thought from you to keep it up, and yet it prevents you from thinking earnestly of anything else. Like knitting, like the work of a copying clerk, it gradually neutralises and sets to sleep the serious activity of the mind. We can think of this or that, lightly and laughingly, as a child thinks, or as we think in a morning doze; we can make puns or puzzle out acrostics, and trifle in a thousand ways with words and rhymes; but when it comes to honest work, when we come to gather ourselves together for an effort, we may sound the trumpet as loud and long as we please; the great barons of the mind will not rally to the standard, but sit, each one, at home, warming his hands over his own fire, and brooding on his own private thought!

In the course of a day's walk, you see, there is much variance in the mood. From the exhilaration of the start, to the happy phlegm of the arrival, the change is certainly

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## ROBERT LOUIS STEVENSON

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great. As the day goes on, the traveller moves from the one extreme end towards the other. He becomes more and more incorporated with the material landscape, and the open-air drunkenness grows upon him with great strides, until he posts along the road, and sees everything about him, as in a cheerful dream. The first is certainly brighter, but the second stage is the more peaceful. A man does not make so many articles towards the end, nor does he laugh aloud; but the purely animal pleasures, the sense of physical well-being, the delight of every inhalation, of every time the muscles tighten down the thigh, console him for the absence of the others, and bring him to his destination still content.

Nor must I forget to say a word on bivouacs. You come to a milestone on a hill, or some place where deep ways meet under trees; and off goes the knapsack, and down you sit to smoke a pipe in the shade. You sink into yourself, and the birds come round and look at you; and your smoke dissipates upon the afternoon under the blue dome of

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## ROBERT LOUIS STEVENSON

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heaven ; and the sun lies warm upon your feet, and the cool air visits your neck and turns aside your open shirt. If you are not happy, you must have an evil conscience.

¶ You may dally as long as you like by the roadside. It is almost as if the millennium were arrived, when we shall throw our clocks and watches over the house-top, and remember time and seasons no more. Not to keep hours for a lifetime is, I was going to say, to live for ever. You have no idea, unless you have tried it, how endlessly long is a summer's day that you measure out only by hunger, and bring to an end only when you are drowsy. I know a village where there are hardly any clocks, where no one knows more of the days of the week than by a sort of instinct for the *fête* on Sundays, and where only one person can tell you the day of the month, and she is generally wrong ; and if people were aware how slow Time journeyed in that village, and what armfuls of spare hours he gives, over and above the bargain, to its wise inhabitants, I believe there would be a stampede out of

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## ROBERT LOUIS STEVENSON

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London, Liverpool, Paris, and a variety of large towns, where the clocks lose their heads, and shake the hours out each one faster than the other, as though they were all in a wager. And all these foolish pilgrims would each bring his own misery along with him, in a watch-pocket! It is to be noticed there were no clocks and watches in the much-vaunted days before the flood. It follows, of course, there were no appointments, and punctuality was not yet thought upon.) “Though ye take from a covetous man all his treasure,” says Milton, “he has yet one jewel left; ye cannot deprive him of his covetousness.” And so I would say of a modern man of business, you may do what you will for him, put him in Eden, give him the elixir of life—he has still a flaw at heart, he still has his business habits. Now, there is no time when business habits are more mitigated than on a walking tour. And so during these halts, as I say, you will feel almost free.

But it is at night, and after dinner, that the best hour comes. There are no such pipes

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## ROBERT LOUIS STEVENSON

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to be smoked as those that follow a good day's march; the flavour of the tobacco is a thing to be remembered, it is so dry and aromatic, so full and so fine. If you wind up the evening with grog, you will own there was never such grog; at every sip a jocund tranquillity spreads about your limbs, and sits easily in your heart. If you read a book — and you will never do so save by fits and starts — you find the language strangely racy and harmonious; words take a new meaning; single sentences possess the ear for half an hour together; and the writer endears himself to you, at every page, by the nicest coincidence of sentiment. It seems as if it were a book you had written yourself in a dream. To all we have read on such occasions we look back with special favour. "It was on the 10th of April, 1798," says Hazlitt, with amorous precision, "that I sat down to a volume of the new 'Héloïse,' at the Inn at Llangollen, over a bottle of sherry and a cold chicken." I should wish to quote more, for though we are mighty fine fellows nowadays, we cannot write like Hazlitt. And,

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## ROBERT LOUIS STEVENSON

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talking of that, a volume of Hazlitt's essays would be a capital pocket-book on such a journey; so would a volume of Heine's songs; and for "Tristram Shandy" I can pledge a fair experience.

If the evening be fine and warm, there is nothing better in life than to lounge before the inn door in the sunset, or lean over the parapet of the bridge, to watch the weeds and the quick fishes. It is then, if ever, that you taste Joviality to the full significance of that audacious word. Your muscles are so agreeably slack, you feel so clean and so strong and so idle, that whether you move or sit still, whatever you do is done with pride and a kingly sort of pleasure. You fall in talk with any one, wise or foolish, drunk or sober. And it seems as if a hot walk purged you, more than of anything else, of all narrowness and pride, and left curiosity to play its part freely, as in a child or a man of science. You lay aside all your own hobbies, to watch provincial humours develop themselves before you, now as a laughable farce, and now grave and beautiful like an old tale.

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## ROBERT LOUIS STEVENSON

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Or perhaps you are left to your own company for the night, and surly weather imprisons you by the fire. You may remember how Burns, numbering past pleasures, dwells upon the hours when he has been “happy thinking.” It is a phrase that may well perplex a poor modern, girt about on every side by clocks and chimes, and haunted, even at night, by flaming dial-plates. For we are all so busy, and have so many far-off projects to realise, and castles in the fire to turn into solid habitable mansions on a gravel soil, that we can find no time for pleasure trips into the Land of Thought and among the Hills of Vanity. Changed times, indeed, when we must sit all night, beside the fire, with folded hands; and a changed world for most of us, when we find we can pass the hours without discontent, and be happy thinking. We are in such haste to be doing, to be writing, to be gathering gear, to make our voice audible a moment in the derisiye silence of eternity, that we forget that one thing, of which these are but the parts—namely, to live. We fall in love, we drink

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## ROBERT LOUIS STEVENSON

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hard, we run to and fro upon the earth like frightened sheep. And now you are to ask yourself if, when all is done, you would not have been better to sit by the fire at home, and be happy thinking. To sit still and contemplate,—to remember the faces of women without desire, to be pleased by the great deeds of men without envy, to be everything and everywhere in sympathy, and yet content to remain where and what you are—is not this to know both wisdom and virtue, and to dwell with happiness? After all, it is not they who carry flags, but they who look upon it from a private chamber, who have the fun of the procession. And once you are at that, you are in the very humour of all social heresy. It is no time for shuffling, or for big empty words. If you ask yourself what you mean by fame, riches, or learning, the answer is far to seek ; and you go back into that kingdom of light imaginations, which seem so vain in the eyes of Philistines perspiring after wealth, and so momentous to those who are stricken with the disproportions of the world, and, in

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## ROBERT LOUIS STEVENSON

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the face of the gigantic stars, cannot stop to split differences between two degrees of the infinitesimally small, such as a tobacco pipe or the Roman Empire, a million of money or a fiddlestick's end.

You lean from the window, your last pipe reeking whitely into the darkness, your body full of delicious pains, your mind enthroned in the seventh circle of content ; when suddenly the mood changes, the weather-cock goes about, and you ask yourself one question more: whether, for the interval, you have been the wisest philosopher or the most egregious of donkeys? Human experience is not yet able to reply ; but at least you have had a fine moment, and looked down upon all the kingdoms of the earth. And whether it was wise or foolish, to-morrow's travel will carry you, body and mind, into some different parish of the infinite.

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## AFOOT

C. FOX SMITH

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*LONG is the road 'twixt town and town  
that runs,*

*Travelled by many a lordly cavalcade,  
With trappings gay, and rich caparisons,  
Jester and squire, and laughing knight  
and maid:*

*With gallant clash and stir they go their  
way:*

*I trudge afoot thro' all the drouth of day.*

*For me, the misty meadows fresh with  
morn,*

*The tramp thro' noontide heat to even-  
ing gray,*

*The far-seen smoke from the day's goal  
upborne,*

*The halt, the friendly greeting by the  
way,*

*The distant hill behind far hill descried,  
The road by day, the rest at eventide.*

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C. FOX SMITH

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*I know each wayside wood, each moor-  
land brown,  
Each hidden byway and reposeful  
nook,  
Where I may linger when the sun goes  
down,  
Dipping tired feet in some cool flow-  
ing brook;  
I know the free hill and the glooming  
glen,  
And kindly fires, and humble homes  
of men.*

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## WALKING

### HENRY DAVID THOREAU

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I HAVE met with but one or two persons in the course of my life who understood the art of Walking, that is, of taking walks,—who had a genius, so to speak, for *sauntering*: which word is beautifully derived “from idle people who roved about the country, in the Middle Ages, and asked charity, under pretence of going à *la Sainte Terre*,” to the Holy Land, till the children exclaimed, “There goes a *Sainte-Terrer*,” a Saunterer, a Holy-Lander. They who never go to the Holy Land in their walks, as they pretend, are indeed mere idlers and vagabonds; but they who do go there are saunterers in the good sense, such as I mean. Some, however, would derive the word from *sans terre*, without land or a home, which, therefore, in the good sense, will mean, having no particular home, but equally at home everywhere. For this is the secret of successful sauntering. He who sits still in a house all the time may be the greatest va-

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## HENRY DAVID THOREAU

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grant of all; but the saunterer, in the good sense, is no more vagrant than the meandering river, which is all the while sedulously seeking the shortest course to the sea. But I prefer the first, which, indeed, is the most probable derivation. For every walk is a sort of crusade, preached by some Peter the Hermit in us, to go forth and reconquer this Holy Land from the hands of the Infidels.

It is true, we are but faint-hearted crusaders, even the walkers, nowadays, who undertake no persevering, never-ending enterprises. Our expeditions are but tours, and come round again at evening to the old hearth-side from which we set out. Half the walk is but retracing our steps. We should go forth on the shortest walk, perchance, in the spirit of undying adventure, never to return,—prepared to send back our embalmed hearts only as relics to our desolate kingdoms. If you are ready to leave father and mother, and brother and sister, and wife and child and friends, and never see them again,—if you have paid your debts, and

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## HENRY DAVID THOREAU

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made your will, and settled all your affairs, and are a free man, then you are ready for a walk.

To come down to my own experience, my companion and I, for I sometimes have a companion, take pleasure in fancying ourselves knights of a new, or rather an old, order,—not Equestrians or Chevaliers, not Ritters or Riders, but Walkers, a still more ancient and honourable class, I trust. The chivalric and heroic spirit which once belonged to the Rider seems now to reside in, or perchance to have subsided into, the Walker,—not the Knight, but Walker, Errant. He is a sort of fourth estate, outside of Church and State and People.

We have felt that we almost alone hereabouts practised this noble art; though, to tell the truth, at least, if their own assertions are to be received, most of my townsmen would fain walk sometimes, as I do, but they cannot. No wealth can buy the requisite leisure, freedom, and independence which are the capital in this profession. It comes only by the grace of God. It requires

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## HENRY DAVID THOREAU

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a direct dispensation from Heaven to become a walker. You must be born into the family of the Walkers. *Ambulator nascitur, non fit.* Some of my townsmen, it is true, can remember and have described to me some walks which they took ten years ago, in which they were so blessed as to lose themselves for half an hour in the woods; but I know very well that they have confined themselves to the highway ever since, whatever pretensions they may make to belong to this select class. No doubt they were elevated for a moment as by the reminiscence of a previous state of existence, when even they were foresters and outlaws.

*When he came to grene wode,  
In a mery mornynge,  
There he herde the notes small  
Of byrdes mery syngynge.*

*It is ferre gone, sayd Robyn,  
That I was last here;  
Me lyste a lytell for to shote  
At the donne dere.*

I think that I cannot preserve my health and spirits, unless I spend four hours a day

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## HENRY DAVID THOREAU

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at least,—and it is commonly more than that,—sauntering through the woods and over the hills and fields, absolutely free from all worldly engagements. You may safely say, A penny for your thoughts, or a thousand pounds. When sometimes I am reminded that the mechanics and shopkeepers stay in their shops not only all the forenoon, but all the afternoon too, sitting with crossed legs, so many of them,—as if the legs were made to sit upon, and not to stand or walk upon,—I think that they deserve some credit for not having all committed suicide long ago.

I, who cannot stay in my chamber for a single day without acquiring some rust, and when sometimes I have stolen forth for a walk at the eleventh hour or four o'clock in the afternoon, too late to redeem the day, when the shades of night were already beginning to be mingled with the daylight, have felt as if I had committed some sin to be atoned for,—I confess that I am astonished at the power of endurance, to say nothing of the moral insensibility, of my

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## HENRY DAVID THOREAU

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neighbours who confine themselves to shops and offices the whole day for weeks and months, aye, and years almost together. I know not what manner of stuff they are of, —sitting there now at three o'clock in the afternoon, as if it were three o'clock in the morning. Bonaparte may talk of the three-o'clock-in-the-morning courage, but it is nothing to the courage which can sit down cheerfully at this hour in the afternoon over against one's self whom you have known all the morning, to starve out a garrison to whom you are bound by such strong ties of sympathy. I wonder that about this time, or say between four and five o'clock in the afternoon, too late for the morning papers and too early for the evening ones, there is not a general explosion heard up and down the street, scattering a legion of antiquated and house-bred notions and whims to the four winds for an airing,—and so the evil cure itself.

How womankind, who are confined to the house still more than men, stand it I do not know; but I have ground to suspect

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## HENRY DAVID THOREAU

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that most of them do not *stand* it at all. When, early in a summer afternoon, we have been shaking the dust of the village from the skirts of our garments, making haste past those houses with purely Doric or Gothic fronts, which have such an air of repose about them, my companion whispers that probably about these times their occupants are all gone to bed. Then it is that I appreciate the beauty and the glory of architecture, which itself never turns in, but forever stands out and erect, keeping watch over the slumberers.

No doubt temperament, and, above all, age, have a good deal to do with it. As a man grows older, his ability to sit still and follow indoor occupations increases. He grows vespertinal in his habits as the evening of life approaches, till at last he comes forth only just before sundown, and gets all the walk that he requires in half an hour.

But the walking of which I speak has nothing in it akin to taking exercise, as it is called, as the sick take medicine at stated hours,—as the swinging of dumb-bells or

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## HENRY DAVID THOREAU

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chairs; but is itself the enterprise and adventure of the day. If you would get exercise, go in search of the springs of life. Think of a man's swinging dumb-bells for his health, when those springs are bubbling up in far-off pastures unsought by him!

Moreover, you must walk like a camel, which is said to be the only beast which ruminates when walking. When a traveller asked Wordsworth's servant to show him her master's study, she answered, "Here is his library, but his study is out of doors."

Living much out of doors, in the sun and wind, will no doubt produce a certain roughness of character—will cause a thicker cuticle to grow over some of the finer qualities of our nature, as on the face and hands, or as severe manual labor robs the hands of some of their delicacy of touch. So staying in the house, on the other hand, may produce a softness and smoothness, not to say thinness of skin, accompanied by an increased sensibility to certain impressions. Perhaps we should be more susceptible to some influences important to our intellectual and moral

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## HENRY DAVID THOREAU

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growth, if the sun had shone and the wind blown on us a little less; and no doubt it is a nice matter to proportion rightly the thick and thin skin. But methinks that is a scurf that will fall off fast enough,—that the natural remedy is to be found in the proportion which the night bears to the day, the winter to the summer, thought to experience. There will be so much the more air and sunshine in our thoughts. The callous palms of the labourer are conversant with finer tissues of self-respect and heroism, whose touch thrills the heart, than the languid fingers of idleness. That is mere sentimentality that lies a-bed by day and thinks itself white, far from the tan and callus of experience.

When we walk, we naturally go to the fields and woods: what would become of us, if we walked only in a garden or a mall? Even some sects of philosophers have felt the necessity of importing the woods to themselves, since they did not go to the woods. “They planted groves and walks of *Platanes*,” where they took *subdiales ambulationes* in porticos open to the air. Of course

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it is of no use to direct our steps to the woods, if they do not carry us thither. I am alarmed when it happens that I have walked a mile into the woods bodily, without getting there in spirit. In my afternoon walk I would fain forget all my morning occupations and my obligations to society. But it sometimes happens that I cannot easily shake off the village. The thought of some work will run in my head and I am not where my body is,— I am out of my senses. In my walks I would fain return to my senses. What business have I in the woods, if I am thinking of something out of the woods? I suspect myself, and cannot help a shudder, when I find myself so implicated even in what are called good works,— for this may sometimes happen.

My vicinity affords many good walks; and though for so many years I have walked almost every day, and sometimes for several days together, I have not yet exhausted them. An absolutely new prospect is a great happiness, and I can still get this any afternoon. Two or three hours' walking will carry me to as strange a country as I expect

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ever to see. A single farm-house which I had not seen before is sometimes as good as the dominions of the King of Dahomey. There is in fact a sort of harmony discoverable between the capabilities of the landscape within a circle of ten miles' radius, or the limits of an afternoon walk, and the threescore years and ten of human life. It will never become quite familiar to you.

Nowadays almost all man's improvements, so called, as the building of houses, and the cutting down of the forest and of all large trees, simply deform the landscape, and make it more and more tame and cheap. A people who would begin by burning the fences and let the forest stand! I saw the fences half consumed, their ends lost in the middle of the prairie, and some worldly miser with a surveyor looking after his bounds, while heaven had taken place around him, and he did not see the angels going to and fro, but was looking for an old post-hole in the midst of paradise. I looked again, and saw him standing in the middle of a boggy stygian fen, surrounded by devils, and he

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had found his bounds without a doubt, three little stones, where a stake had been driven, and looking nearer, I saw that the Prince of Darkness was his surveyor.

I can easily walk ten, fifteen, twenty, any number of miles, commencing at my own door, without going by any house, without crossing a road except where the fox and the mink do; first along by the river, and then the brook, and then the meadow and the woodside. There are square miles in my vicinity which have no inhabitant. From many a hill I can see civilization and the abodes of man afar. The farmers and their works are scarcely more obvious than wood-chucks and their burrows. Man and his affairs, church and state and school, trade and commerce, and manufactures and agriculture, even politics, the most alarming of them all,—I am pleased to see how little space they occupy in the landscape. Politics is but a narrow field, and that still narrower highway yonder leads to it. I sometimes direct the traveller thither. If you would go to the political world, follow the great road,

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—follow that market-man, keep his dust in your eyes, and it will lead you straight to it; for it, too, has its place merely, and does not occupy all space. I pass from it as from a bean-field into the forest, and it is forgotten. In one half-hour I can walk off to some portion of the earth's surface where a man does not stand from one year's end to another, and there, consequently, politics are not, for they are but as the cigar-smoke of a man.

The village is the place to which the roads tend, a sort of expansion of the highway, as a lake of a river. It is the body of which roads are the arms and legs,—a trivial or quadrivial place, the thoroughfare and ordinary of travellers. The word is from the Latin *villa*, which together with *via*, a way, or more anciently *ved* and *vella*, Varro derives from *vebo*, to carry, because the villa is the place to and from which things are carried. They who got their living by teaming were said *vellaturam facere*. Hence, too, the Latin word *vilis* and our *vile*; also *villain*. This suggests what kind of degeneracy

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villagers are liable to. They are wayworn by the travel that goes by and over them, without travelling themselves.

Some do not walk at all; others walk in the highways; a few walk across lots. Roads are made for horses and men of business. I do not travel in them much, comparatively, because I am not in a hurry to get to any tavern or grocery or livery-stable or depot to which they lead. I am a good horse to travel, but not from choice a roadster. The landscape-painter uses the figures of men to mark a road. He would not make that use of my figure. I walk out into a Nature such as the old prophets and poets, Menu, Moses, Homer, Chaucer, walked in. You may name it America, but it is not America; neither Americus Vespuclius, nor Columbus, nor the rest were the discoverers of it. There is a truer account of it in mythology than in any history of America, so-called, that I have seen.

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What is it that makes it so hard sometimes to determine whither we will walk? I

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believe that there is a subtle magnetism in Nature, which, if we unconsciously yield to it, will direct us aright. It is not indifferent to us which way we walk. There is a right way; but we are very liable from heedlessness and stupidity to take the wrong one. We would fain take that walk, never yet taken by us through this actual world, which is perfectly symbolical of the path which we love to travel in the interior and ideal world; and sometimes, no doubt, we find it difficult to choose our direction, because it does not yet exist distinctly in our idea.

When I go out of the house for a walk, uncertain as yet whither I will bend my steps, and submit myself to my instinct to decide for me, I find, strange and whimsical as it may seem, that I finally and inevitably settle southwest, toward some particular wood or meadow or deserted pasture or hill in that direction. My needle is slow to settle,—varies a few degrees, and does not always point due southwest, it is true, and it has good authority for this variation, but

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it always settles between west and south-southwest. The future lies that way to me, and the earth seems more unexhausted and richer on that side. The outline which would bound my walks would be, not a circle, but a parabola, or rather like one of those cometary orbits which have been thought to be non-returning curves, in this case opening westward, in which my house occupies the place of the sun. I turn round and round irresolute sometimes for a quarter of an hour, until I decide, for a thousandth time, that I will walk into the southwest or west. Eastward I go only by force; but westward I go free. Thither no business leads me. It is hard for me to believe that I shall find fair landscapes or sufficient wildness and freedom behind the eastern horizon. I am not excited by the prospect of a walk thither; but I believe that the forest which I see in the western horizon stretches uninterruptedly toward the setting sun, and there are no towns nor cities in it of enough consequence to disturb me. Let me live where I will, on this side is the city, on that the

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wilderness, and ever I am leaving the city more and more, and withdrawing into the wilderness. . . .

I know not how significant it is, or how far it is an evidence of singularity, that an individual should thus consent in his pettiest walk with the general movement of the race; but I know that something akin to the migratory instinct in birds and quadrupeds,— which, in some instances, is known to have affected the squirrel tribe, impelling them to a general and mysterious movement, in which they were seen, say some, crossing the broadest rivers, each on its particular chip, with its tail raised for a sail, and bridging narrower streams with their dead,— that something like the *furor* which affects the domestic cattle in the spring, and which is referred to a worm in their tails,— affects both nations and individuals, either perennially or from time to time. Not a flock of wild geese cackles over our town, but it to some extent unsettles the value of real estate here, and, if I were a broker, I should probably take that disturbance into account.

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*Than longen folk to gon on pilgrimages,  
And palmeres for to seken strange strondes.*

Every sunset which I witness inspires me with the desire to go to a West as distant and as fair as that into which the sun goes down. He appears to migrate westward daily, and tempt us to follow him. He is the Great Western Pioneer whom the nations follow. We dream all night of those mountain-ridges in the horizon, though they may be of vapour only, which were last gilded by his rays. The island of Atlantis, and the islands and gardens of the Hesperides, a sort of terrestrial paradise, appear to have been the Great West of the ancients, enveloped in mystery and poetry. Who has not seen in imagination, when looking into the sunset sky, the gardens of the Hesperides, and the foundation of all those fables ?

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We had a remarkable sunset one day last November. I was walking in a meadow, the source of a small brook, when the sun at last, just before setting, after a cold gray

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day, reached a clear stratum in the horizon, and the softest, brightest morning sunlight fell on the dry grass and on the stems of the trees in the opposite horizon and on the leaves of the shrub-oaks on the hillside, while our shadows stretched long over the meadow eastward, as if we were the only motes in its beams. It was such a light as we could not have imagined a moment before, and the air also was so warm and serene that nothing was wanting to make a paradise of that meadow. When we reflected that this was not a solitary phenomenon, never to happen again, but that it would happen forever and ever an infinite number of evenings, and cheer and reassure the latest child that walked there, it was more glorious still.

The sun sets on some retired meadow, where no house is visible, with all the glory and splendour that it lavishes on cities, and perchance as it has never set before,—where there is but a solitary marsh-hawk to have his wings gilded by it, or only a musquash looks out from his cabin, and there is some

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little black-veined brook in the midst of the marsh, just beginning to meander, winding slowly round a decaying stump. We walked in so pure and bright a light, gilding the withered grass and leaves, so softly and serenely bright, I thought I had never bathed in such a golden flood, without a ripple or a murmur to it. The west side of every wood and rising ground gleamed like the boundary of Elysium, and the sun on our backs seemed like a gentle herdsman driving us home at evening.

So we saunter toward the Holy Land, till one day the sun shall shine more brightly than ever he has done, shall perchance shine into our minds and hearts, and light up our whole lives with a great awakening light, as warm and serene and golden as on a bank-side in autumn.

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## ON THE ROADS

ARTHUR SYMONS

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*THE road winds onward long and white,  
It curves in mazy coils, and crooks  
A beckoning finger down the height;  
It calls me with the voice of brooks  
To thirsty travellers in the night.*

*I leave the lonely city street,  
The awful silence of the crowd;  
The rhythm of the roads I beat,  
My blood leaps up, I shout aloud,  
My heart keeps measure with my feet.*

*A bird sings something in my ear,  
The wind sings in my blood a song  
'T is good at times for a man to hear;  
The road winds onward white and long,  
And the best of Earth is here!*

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## THE EXHILARATIONS OF THE ROAD

JOHN BURROUGHS

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OCASIONALLY on the sidewalk, amid the dapper, swiftly-moving, high-heeled boots and gaiters, I catch a glimpse of the naked human foot. Nimblly it scuffs along, the toes spread, the sides flatten, the heel protrudes; it grasps the curbing, or bends to the form of the uneven surfaces,—a thing sensuous and alive, that seems to take cognizance of whatever it touches or passes. How primitive and uncivil it looks in such company,—a real barbarian in the parlour! We are so unused to the human anatomy, to simple, unadorned nature, that it looks a little repulsive; but it is beautiful for all that. Though it be a black foot and an unwashed foot, it shall be exalted. It is a thing of life amid leather, a free spirit amid cramped, a wild bird amid caged, an athlete amid consumptives. It is the symbol of my order, the Order of Walkers. That unhampered, vitally playing piece of anatomy is the

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type of the pedestrian, man returned to first principles, in direct contact and intercourse with the earth and the elements, his faculties unsheathed, his mind plastic, his body toughened, his heart light, his soul dilated; while those cramped and distorted members in the calf and kid are the unfortunate wretches doomed to carriages and cushions.

I am not going to advocate the disuse of boots and shoes, or the abandoning of the improved modes of travel; but I am going to brag as lustily as I can on behalf of the pedestrian, and show how all the shining angels second and accompany the man who goes afoot, while all the dark spirits are ever looking out for a chance to ride.

When I see the discomforts that able-bodied American men will put up with rather than go a mile or half a mile on foot, the abuses they will tolerate and encourage, crowding the street car on a little fall in the temperature or the appearance of an inch or two of snow, packing up to overflowing, dangling to the straps, treading on each other's toes, breathing each other's breaths, crushing the

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women and children, hanging by tooth and nail to a square inch of the platform, imperilling their limbs and killing the horses,— I think the commonest tramp in the street has good reason to felicitate himself on his rare privilege of going afoot. Indeed, a race that neglects or despises this primitive gift, that fears the touch of the soil, that has no footpaths, no community of ownership in the land which they imply, that warns off the walker as a trespasser, that knows no way but the highway, the carriage-way, that forgets the stile, the foot-bridge, that even ignores the rights of the pedestrian in the public road, providing no escape for him but in the ditch or up the bank, is in a fair way to far more serious degeneracy.

Shakespeare makes the chief qualification of the walker a merry heart:—

*Jog on, jog on, the footpath way,  
And merrily hent the stile-a;  
A merry heart goes all the day,  
Your sad tires in a mile-a.*

The human body is a steed that goes freest and longest under a light rider, and the light-

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est of all riders is a cheerful heart. Your sad, or morose, or embittered, or preoccupied heart settles heavily into the saddle, and the poor beast, the body, breaks down the first mile. Indeed, the heaviest thing in the world is a heavy heart. Next to that, the most burdensome to the walker is a heart not in perfect sympathy and accord with the body,—a reluctant or unwilling heart. The horse and rider must not only both be willing to go the same way, but the rider must lead the way and infuse his own lightness and eagerness into the steed. Herein is no doubt our trouble, and one reason of the decay of the noble art in this country. We are unwilling walkers. We are not innocent and simple-hearted enough to enjoy a walk. We have fallen from that state of grace which capacity to enjoy a walk implies. It cannot be said that as a people we are so positively sad, or morose, or melancholic as that we are vacant of that sportiveness and surplusage of animal spirits that characterised our ancestors, and that springs from full and harmonious life,—a sound heart in accord with a sound body.

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A man must invest himself near at hand and in common things, and be content with a steady and moderate return, if he would know the blessedness of a cheerful heart and the sweetness of a walk over the round earth. This is a lesson the American has yet to learn,—capability of amusement on a low key. He expects rapid and extraordinary returns. He would make the very elemental laws pay usury. He has nothing to invest in a walk; it is too slow, too cheap. We crave the astonishing, the exciting, the far away, and do not know the highways of the gods when we see them,—always a sign of the decay of the faith and simplicity of man.

If I say to my neighbour, “Come with me, I have great wonders to show you,” he pricks up his ears and comes forthwith; but when I take him on the hills under the full blaze of the sun, or along the country road, our footsteps lighted by the moon and stars, and say to him, “Behold, these are the wonders, these are the circuits of the gods, this we now tread is a morning star,” he feels defrauded, and as if I had played him a trick. And yet

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nothing less than dilatation and enthusiasm like this is the badge of the master walker.

If we are not sad, we are careworn, hurried, discontented, mortgaging the present for the promise of the future. If we take a walk, it is as we take a prescription, with about the same relish and with about the same purpose; and the more the fatigue the greater our faith in the virtue of the medicine.

Of these gleesome saunters over the hills in spring, or those sallies of the body in winter, those excursions into space when the foot strikes fire at every step, when the air tastes like a new and finer mixture, when we accumulate force and gladness as we go along, when the sight of objects by the roadside and of the fields and woods pleases more than pictures or than all the art in the world,—those ten or twelve mile dashes that are but the wit and effluence of the corporeal powers,—of such diversion and open road entertainment, I say, most of us know very little.

I notice with astonishment that at our fashionable watering-places nobody walks;

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that, of all those vast crowds of health-seekers and lovers of country air, you can never catch one in the fields or woods, or guilty of trudging along the country road with dust on his shoes and sun-tan on his hands and face. The sole amusement seems to be to eat and dress and sit about the hotels and glare at each other. The men look bored, the women look tired, and all seem to sigh, "O Lord! what shall we do to be happy and not be vulgar?" Quite different from our British cousins across the water, who have plenty of amusement and hilarity, spending most of the time at their watering-places in the open air, strolling, picnicking, boating, climbing, briskly walking, apparently with little fear of sun-tan or of compromising their "gentility."

It is indeed astonishing with what ease and hilarity the English walk. To an American it seems a kind of infatuation. When Dickens was in this country, I imagine the aspirants to the honour of a walk with him were not numerous. In a pedestrian tour of England by an American, I read that,

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“after breakfast with the Independent minister, he walked with us for six miles out of town upon our road. Three little boys and girls, the youngest six years old, also accompanied us. They were romping and rambling about all the while, and their morning walk must have been as much as fifteen miles; but they thought nothing of it, and when we parted were apparently as fresh as when we started, and very loath to return.”

I fear, also, the American is becoming disqualified for the manly art of walking by a falling off in the size of his foot. He cherishes and cultivates this part of his anatomy, and apparently thinks his taste and good breeding are to be inferred from its diminutive size. A small, trim foot, well booted or gaitered, is the national vanity. How we stare at the big feet of foreigners, and wonder what may be the price of leather in those countries, and where all the aristocratic blood is, that these plebeian extremities so predominate! If we were admitted to the confidences of the shoemaker to Her Majesty or to His Royal Highness, no doubt we should

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modify our views upon this latter point, for a truly large and royal nature is never stunted in the extremities; a little foot never yet supported a great character.

It is said that Englishmen when they first come to this country are for some time under the impression that American women all have deformed feet, they are so coy of them and so studiously careful to keep them hid. That there is an astonishing difference between the women of the two countries in this respect, every traveller can testify; and that there is a difference equally astonishing between the pedestrian habits and capabilities of the rival sisters, is also certain.

The English pedestrian, no doubt, has the advantage of us in the matter of climate; for, notwithstanding the traditional gloom and moroseness of English skies, they have in that country none of those relaxing, sinking, enervating days, of which we have so many here, and which seem especially trying to the female constitution,—days which withdraw all support from the back and loins, and render walking of all things burden-

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## JOHN BURROUGHS

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some. Theirs is a climate of which it has been said that "it invites men abroad more days in the year and more hours in the day than that of any other country."

Then their land is threaded with paths which invite the walker, and which are scarcely less important than the highways. I heard of a surly nobleman near London who took it into his head to close a footpath that passed through his estate near his house, and open another one a little farther off. The pedestrians objected; the matter got into the courts, and after protracted litigation the aristocrat was beaten. The path could not be closed or moved. The memory of man ran not to the time when there was not a footpath there, and every pedestrian should have the right of way there still.

I remember the pleasure I had in the path that connects Stratford-on-Avon with Shottery, Shakespeare's path when he went courting Anne Hathaway. By the king's highway the distance is some farther, so there is a well-worn path along the hedge-rows and through the meadows and turnip patches.

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## JOHN BURROUGHS

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The traveller in it has the privilege of crossing the railroad track, an unusual privilege in England, and one denied to the lord in his carriage, who must either go over or under it. (It is a privilege, is it not, to be allowed the forbidden, even if it be the privilege of being run over by the engine?) In strolling over the South Downs, too, I was delighted to find that where the hill was steepest some benefactor of the order of walkers had made notches in the sward, so that the foot could bite the better and firmer; the path became a kind of stairway, which I have no doubt the ploughman respected.

When you see an English country church withdrawn, secluded, out of the reach of wheels, standing amid grassy graves and surrounded by noble trees, approached by paths and shaded lanes, you appreciate more than ever this beautiful habit of the people. Only a race that knows how to use its feet, and holds footpaths sacred, could put such a charm of privacy and humility into such a structure. I think I should be tempted to go to church myself if I saw all my neigh-

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## JOHN BURROUGHS

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bours starting off across the fields or along paths that led to such charmed spots, and were sure I should not be jostled or run over by the rival chariots of the worshippers at the temple doors. I think this is what ails our religion; humility and devoutness of hearts leave one when he lays by his walking shoe and walking clothes, and sets out for church drawn by something.

Indeed, I think it would be tantamount to an astonishing revival of religion if the people would all walk to church on Sunday and walk home again. Think how the stones would preach to them by the wayside; how their benumbed minds would warm up beneath the friction of the gravel; how their vain and foolish thoughts, their desponding thoughts, their besetting demons of one kind and another, would drop behind them, unable to keep up or to endure the fresh air! They would walk away from their *ennui*, their worldly cares, their uncharitableness, their pride of dress; for these devils always want to ride, while the simple virtues are never so happy as when on foot. Let us walk

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## JOHN BURROUGHS

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by all means; but if we will ride, get an ass.

Then the English claim that they are a more hearty and robust people than we are. It is certain they are a plainer people, have plainer tastes, dress plainer, build plainer, speak plainer, keep closer to facts, wear broader shoes and coarser clothes, place a lower estimate on themselves, etc.,—all of which traits favour pedestrian habits. The English grandee is not confined to his carriage; but if the American aristocrat leaves his, he is ruined. Oh the weariness, the emptiness, the plotting, the seeking rest and finding none, that go by in the carriages! while your pedestrian is always cheerful, alert, refreshed, with his heart in his hand and his hand free to all. He looks down upon nobody; he is on the common level. His pores are all open, his circulation is active, his digestion good. His heart is not cold, nor are his faculties asleep. He is the only real traveller; he alone tastes the “gay, fresh sentiment of the road.” He is not isolated, but one with things, with the farms and industries on either hand. The vital, universal

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## JOHN BURROUGHS

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currents play through him. He knows the ground is alive; he feels the pulses of the wind, and reads the mute language of things. His sympathies are all aroused; his senses are continually reporting messages to his mind. Wind, frost, rain, heat, cold, are something to him. He is not merely a spectator of the panorama of nature, but a participant in it. He experiences the country he passes through,—tastes it, feels it, absorbs it; the traveller in his fine carriage sees it merely. This gives the fresh charm to that class of books that may be called “Views Afoot,” and to the narratives of hunters, naturalists, exploring parties, etc. The walker does not need a large territory. When you get into a railway car you want a continent, the man in his carriage requires a township; but a walker like Thoreau finds as much and more along the shores of Walden Pond. The former, as it were, has merely time to glance at the headings of the chapters, while the latter need not miss a line, and Thoreau reads between the lines. Then the walker has the privilege of the fields,

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## JOHN BURROUGHS

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the woods, the hills, the byways. The apples by the roadside are for him, and the berries, and the spring of water, and the friendly shelter; and if the weather is cold, he eats the frost grapes and the persimmons, or even the white-meated turnip, snatched from the field he passed through, with incredible relish.

Afoot and in the open road, one has a fair start in life at last. There is no hindrance now. Let him put his best foot forward. He is on the broadest human plane. This is on the level of all the great laws and heroic deeds. From this platform he is eligible to any good fortune. He was sighing for the golden age; let him walk to it. Every step brings him nearer. The youth of the world is but a few days' journey distant. Indeed, I know persons who think they have walked back to that fresh aforetime of a single bright Sunday in autumn or early spring. Before noon they felt its airs upon their cheeks, and by nightfall, on the banks of some quiet stream, or along some path in the wood, or on some hilltop, aver they have heard the

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## JOHN BURROUGHS

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voices and felt the wonder and the mystery that so enchanted the early races of men.

I think if I could walk through a country I should not only see many things and have adventures that I should otherwise miss, but that I should come into relations with that country at first hand, and with the men and women in it, in a way that would afford the deepest satisfaction. Hence I envy the good fortune of all walkers, and feel like joining myself to every tramp that comes along. I am jealous of the clergyman I read about the other day, who footed it from Edinburgh to London, as poor Effie Deans did, carrying her shoes in her hand most of the way, and over the ground that rugged Ben Jonson strode, larking it to Scotland, so long ago. I read with longing of the pedestrian feats of college youths, so gay and light-hearted, with their coarse shoes on their feet and their knapsacks on their backs. It would have been a good draught of the rugged cup to have walked with Wilson the ornithologist, deserted by his companions, from Niagara to Philadel-

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## JOHN BURROUGHS

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phia through the snows of winter. I almost wish that I had been born to the career of a German mechanic, that I might have had that delicious adventurous year of wandering over my country before I settled down to work. I think how much richer and firmer-grained life would be to me if I could journey afoot through Florida and Texas, or follow the windings of the Platte or the Yellowstone, or stroll through Oregon, or browse for a season about Canada. In the bright inspiring days of autumn I only want the time and the companion to walk back to the natal spot, the family nest, across two States and into the mountains of a third. What adventures we would have by the way, what hard pulls, what prospects from hills, what spectacles we would behold of night and day, what passages with dogs, what glances, what peeps into windows, what characters we should fall in with, and how seasoned and hardy we should arrive at our destination!

For companion I should want a veteran of the war! Those marches put something

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## JOHN BURROUGHS

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into him I like. Even at this distance his mettle is but little softened. As soon as he gets warmed up it all comes back to him. He catches your step and away you go, a gay, adventurous, half-predatory couple. How quickly he falls into the old ways of jest and anecdote and song! You may have known him for years without having heard him hum an air, or more than casually revert to the subject of his experience during the war. You have even questioned and cross-questioned him without firing the train you wished. But get him out on a vacation tramp, and you can walk it all out of him. By the camp-fire at night, or swinging along the streams by day, song, anecdote, adventure, come to the surface, and you wonder how your companion has kept silent so long.

It is another proof of how walking brings out the true character of a man. The devil never yet asked his victims to take a walk with him. You will not be long in finding your companion out. All disguises will fall away from him. As his pores open, his character is laid bare. His deepest and most pri-

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## JOHN BURROUGHS

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vate self will come to the top. It matters little whom you ride with, so he be not a pickpocket; for both of you will, very likely, settle down closer and firmer in your reserve, shaken down like a measure of corn by the jolting as the journey proceeds. But walking is a more vital copartnership; the relation is a closer and more sympathetic one, and you do not feel like walking ten paces with a stranger without speaking to him.

Hence the fastidiousness of the professional walker in choosing or admitting a companion, and hence the truth of a remark of Emerson that you will generally fare better to take your dog than to invite your neighbour. Your cur-dog is a true pedestrian, and your neighbour is very likely a small politician. The dog enters thoroughly into the spirit of the enterprise; he is not indifferent or preoccupied; he is constantly sniffing adventure, laps at every spring, looks upon every field and wood as a new world to be explored, is ever on some fresh trail, knows something important will happen a little farther on, gazes with the true wonder-seeing

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## JOHN BURROUGHS

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eyes, whatever the spot or whatever the road finds it good to be there,—in short, is just that happy, delicious, excursive vagabond that touches one at so many points, and whose human prototype in a companion robs miles and leagues of half their power to fatigue.

Persons who find themselves spent in a short walk to the market or the post-office, or to do a little shopping, wonder how it is that their pedestrian friends can compass so many weary miles and not fall down from sheer exhaustion; ignorant of the fact that the walker is a kind of projectile that drops far or near according to the expansive force of the motive that set it in motion, and that it is easy enough to regulate the charge according to the distance to be traversed. If I am loaded to carry only one mile and am compelled to walk three, I generally feel more fatigue than if I had walked six under the proper impetus of preadjusted resolution. In other words, the will or corporeal mainspring, whatever it be, is capable of being wound up to different degrees of ten-

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## JOHN BURROUGHS

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sion, so that one may walk all day nearly as easy as half that time if he is prepared beforehand. He knows his task, and he measures and distributes his powers accordingly. It is for this reason that an unknown road is always a long road. We cannot cast the mental eye along it and see the end from the beginning. We are fighting in the dark, and cannot take the measure of our foe. Every step must be preordained and provided for in the mind. Hence also the fact that to vanquish one mile in the woods seems equal to compassing three in the open country. The furlongs are ambushed, and we magnify them.

Then, again, how annoying to be told it is only five miles to the next place when it is really eight or ten! We fall short nearly half the distance, and are compelled to urge and roll the spent ball the rest of the way. In such a case walking degenerates from a fine art to a mechanic art; we walk merely; to get over the ground becomes the one serious and engrossing thought; whereas success in walking is not to let your right foot

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## JOHN BURROUGHS

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know what your left foot doeth. Your heart must furnish such music that in keeping time to it your feet will carry you around the globe without knowing it. The walker I would describe takes no note of distance; his walk is a sally, a *bon mot*, an unspoken *jeu d'esprit*; the ground is his butt, his provocation; it furnishes him the resistance his body craves; he rebounds upon it, he glances off and returns again, and uses it gayly as his tool.

I do not think I exaggerate the importance or the charms of pedestrianism, or our need as a people to cultivate the art. I think it would tend to soften the national manners, to teach us the meaning of leisure, to acquaint us with the charms of the open air, to strengthen and foster the tie between the race and the land. No one else looks out upon the world so kindly and charitably as the pedestrian; no one else gives and takes so much from the country he passes through. Next to the labourer in the fields, the walker holds the closest relation to the soil; and he holds a closer and more vital relation to

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## JOHN BURROUGHS

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nature because he is freer and his mind more at leisure.

Man takes root at his feet, and at best he is no more than a potted plant in his house or carriage till he has established communication with the soil by the loving and magnetic touch of his soles to it. Then the tie of association is born; then spring those invisible fibres and rootlets through which character comes to smack of the soil, and which make a man kindred to the spot of earth he inhabits.

The roads and paths you have walked along in summer and winter weather, the fields and hills which you have looked upon in lightness and gladness of heart, where fresh thoughts have come into your mind, or some noble prospect has opened before you, and especially the quiet ways where you have walked in sweet converse with your friend, pausing under the trees, drinking at the spring,—henceforth they are not the same; a new charm is added; those thoughts spring there perennial, your friend walks there forever.

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## JOHN BURROUGHS

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We have produced some good walkers and saunterers, and some noted climbers; but as a staple recreation, as a daily practice, the mass of the people dislike and despise walking. Thoreau said he was a good horse, but a poor roadster. I chant the virtues of the roadster as well. I sing of the sweetness of gravel, good sharp quartz-grit. It is the proper condiment for the sterner seasons, and many a human gizzard would be cured of half its ills by a suitable daily allowance of it. I think Thoreau himself would have profited immensely by it. His diet was too exclusively vegetable. A man cannot live on grass alone. If one has been a lotus-eater all summer, he must turn gravel-eater in the fall and winter. Those who have tried it know that gravel possesses an equal though an opposite charm. It spurs to action. The foot tastes it and henceforth rests not. The joy of moving and surmounting, of attrition and progression, the thirst for space, for miles and leagues of distance, for sights and prospects, to cross mountains and thread rivers, and defy frost, heat, snow, danger,

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UNIV. OF

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JOHN BURROUGHS

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difficulties, seizes it; and from that day forth its possessor is enrolled in the noble army of walkers.

## NIGHT AND THE INN

WILLIAM MORRIS

(FROM "THE MESSAGE OF THE MARCH WIND")

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*From township to township, o'er down  
and by tillage  
Fair, far have we wandered and long  
was the day;  
But now cometh eve at the end of the vil-  
lage,  
Where over the grey wall the church  
riseth grey.*

*There is wind in the twilight; in the  
white road before us  
The straw from the ox-yard is blowing  
about;  
The moon's rim is rising, a star glitters  
o'er us,  
And the vane on the spire-top is swing-  
ing in doubt.*

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WILLIAM MORRIS

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*Down there dips the highway, toward  
the bridge crossing over  
The brook that runs on to the Thames  
and the sea.*

*Draw closer, my sweet, we are lover  
and lover;  
This eve art thou given to gladness and  
me.*

• • • • •

*Come back to the inn, love, and the lights  
and the fire,  
And the fiddler's old tune and the shuf-  
fling of feet;  
For there in a while shall be rest and  
desire,  
And there shall the morrow's uprising  
be sweet.*

*Yet, love, as we wend, the wind blow-  
eth behind us,  
And beareth the last tale it telleth to-  
night,*

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WILLIAM MORRIS

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*How here in the springtide the message  
shall find us;  
For the hope that none seeketh is coming  
to light.*

• • • • •

*For it beareth the message: "Rise up on  
the morrow,  
And go on your ways toward the doubt  
and the strife;  
Join hope to our hope and blend sorrow  
with sorrow,  
And seek for men's love in the short days  
of life."*

*But lo, the old inn, and the lights, and  
the fire,  
And the fiddler's old tune and the shuf-  
fling of feet;  
Soon for us shall be quiet and rest and  
desire,  
And to-morrow's uprising to deeds shall  
be sweet.*







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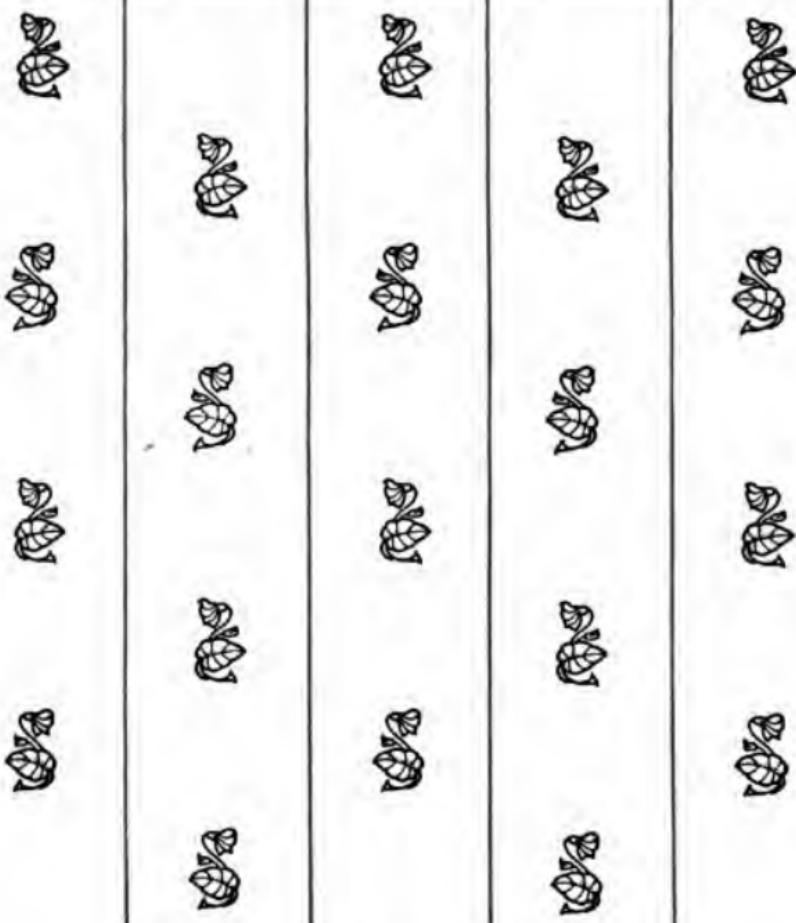
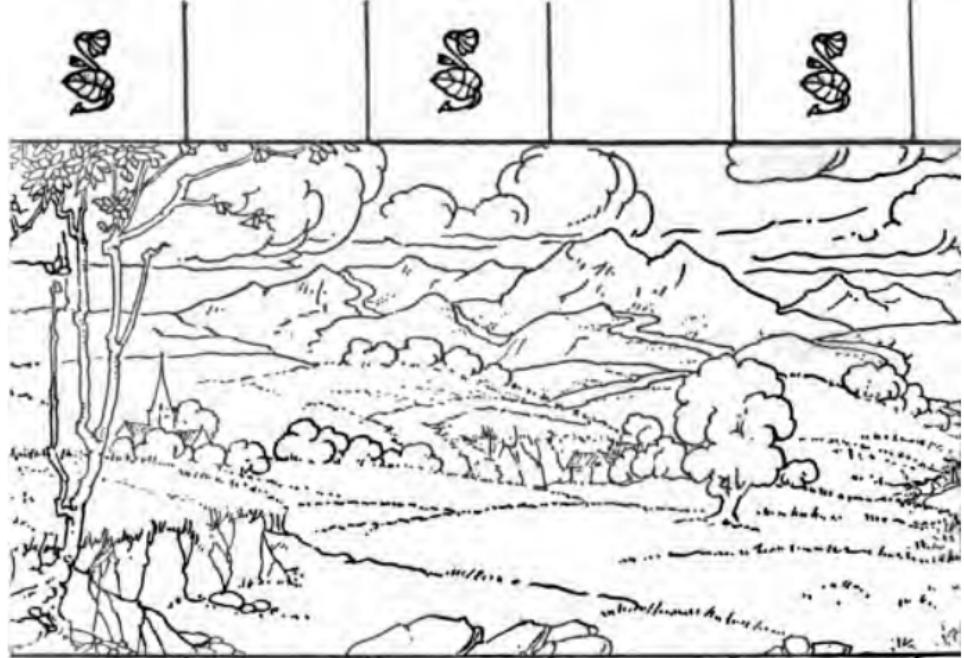
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